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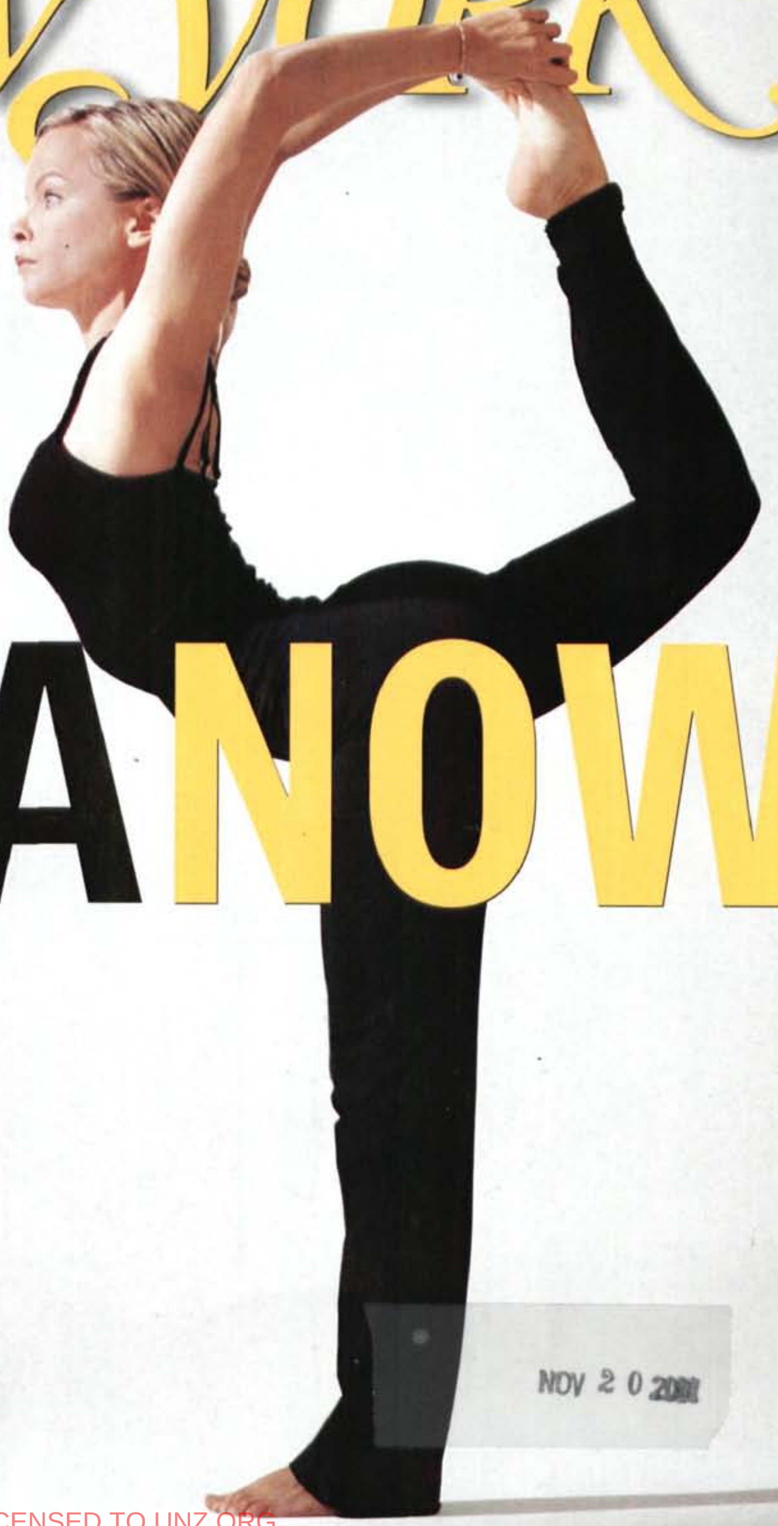

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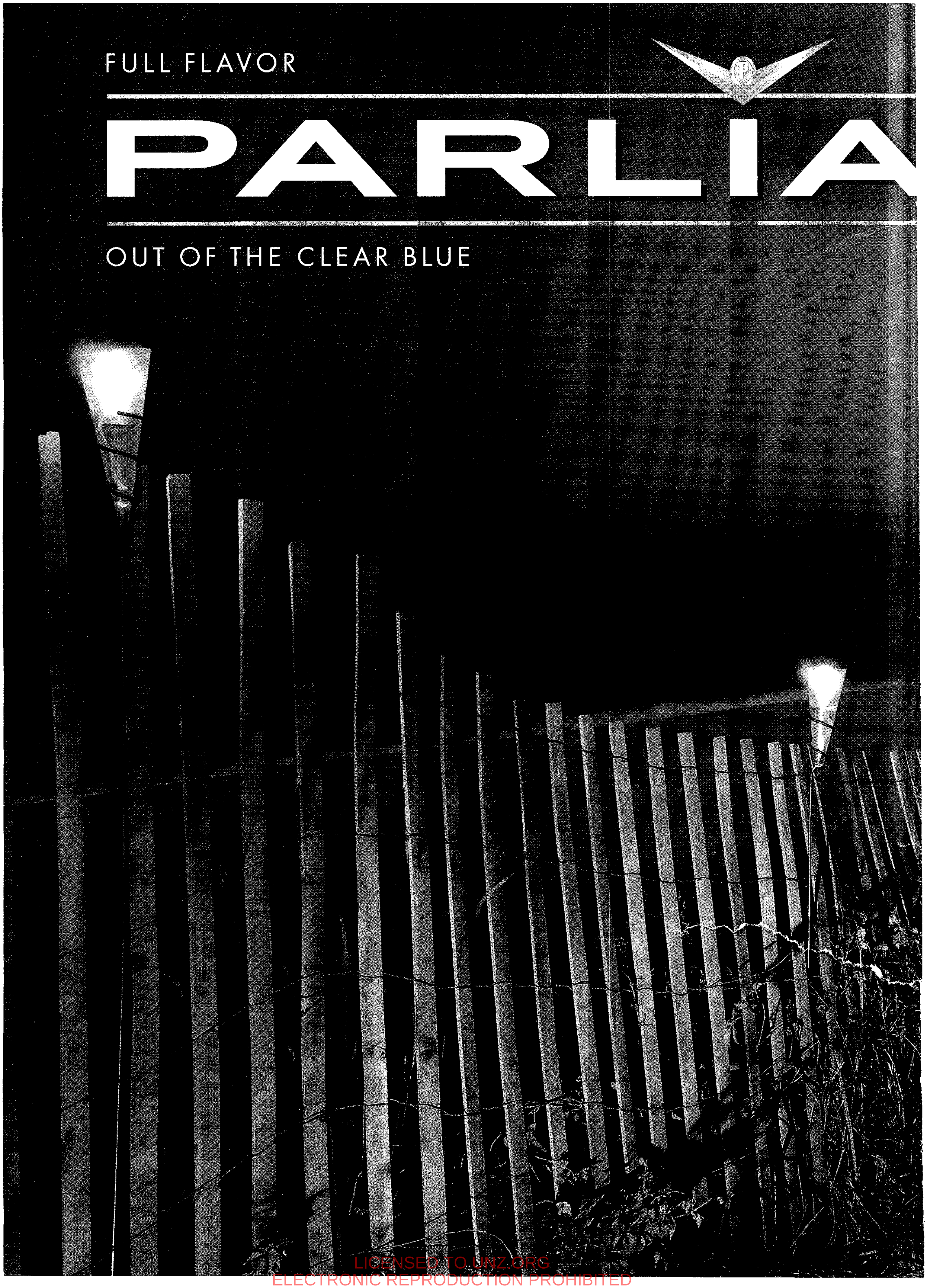
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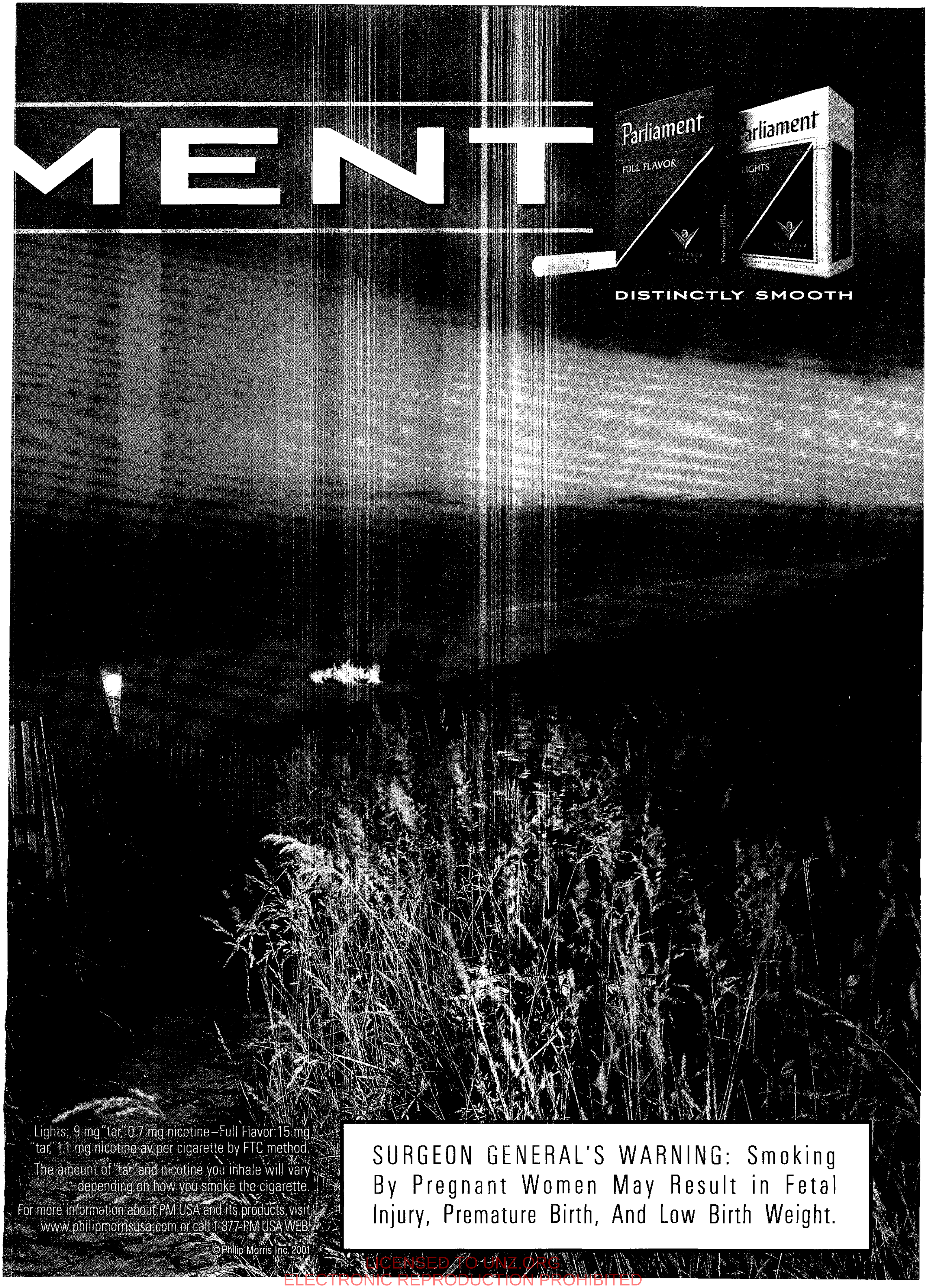
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"Bloomberg may get irritated if there are stories about the shadow mayor or the real mayor. **But he owes Rudy—big.**"
—a Bloomberg adviser, page 36

30 **Pretzel Logic** By Vanessa Grigoriadis
Throughout the nineties, yoga became downtown's great leveler, not to mention stress reducer and body toner. At Jivamukti, Anh Duong and Russell Simmons rubbed elbows with bond traders and grungy East Village denizens; yoga supplied a spirituality that seemed to counterbalance Manhattan's intense materialism. Then came September 11. And the search became more serious. One woman's story.

36 **Becoming Mayor Bloomberg** By Meryl Gordon and Chris Smith
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40 **Politics as Unusual** By Michael Tomasky
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42 **United We Stand?** By Gregory A. Maniatis
On September 11, the U.S. suddenly realized how dangerous its enemies were—and how much it needed allies. Thus began a new chapter in the nation's rocky relationship with the U.N. and its secretary-general, Kofi Annan, who's not only fighting terrorism but trying to sell the U.S. on the virtues of internationalism. Needless to say, it's a tough job.

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Photograph by Suzanne Plunkett/AP Wide World Photos.

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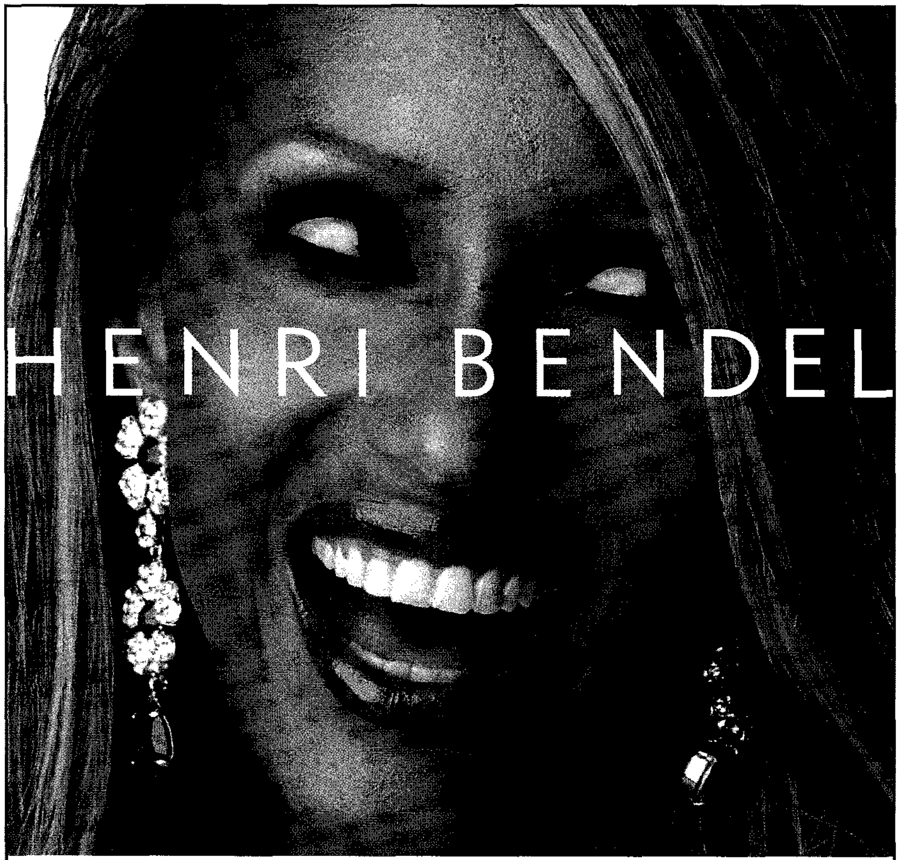

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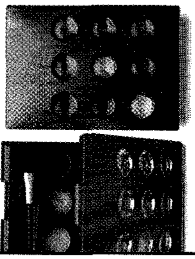

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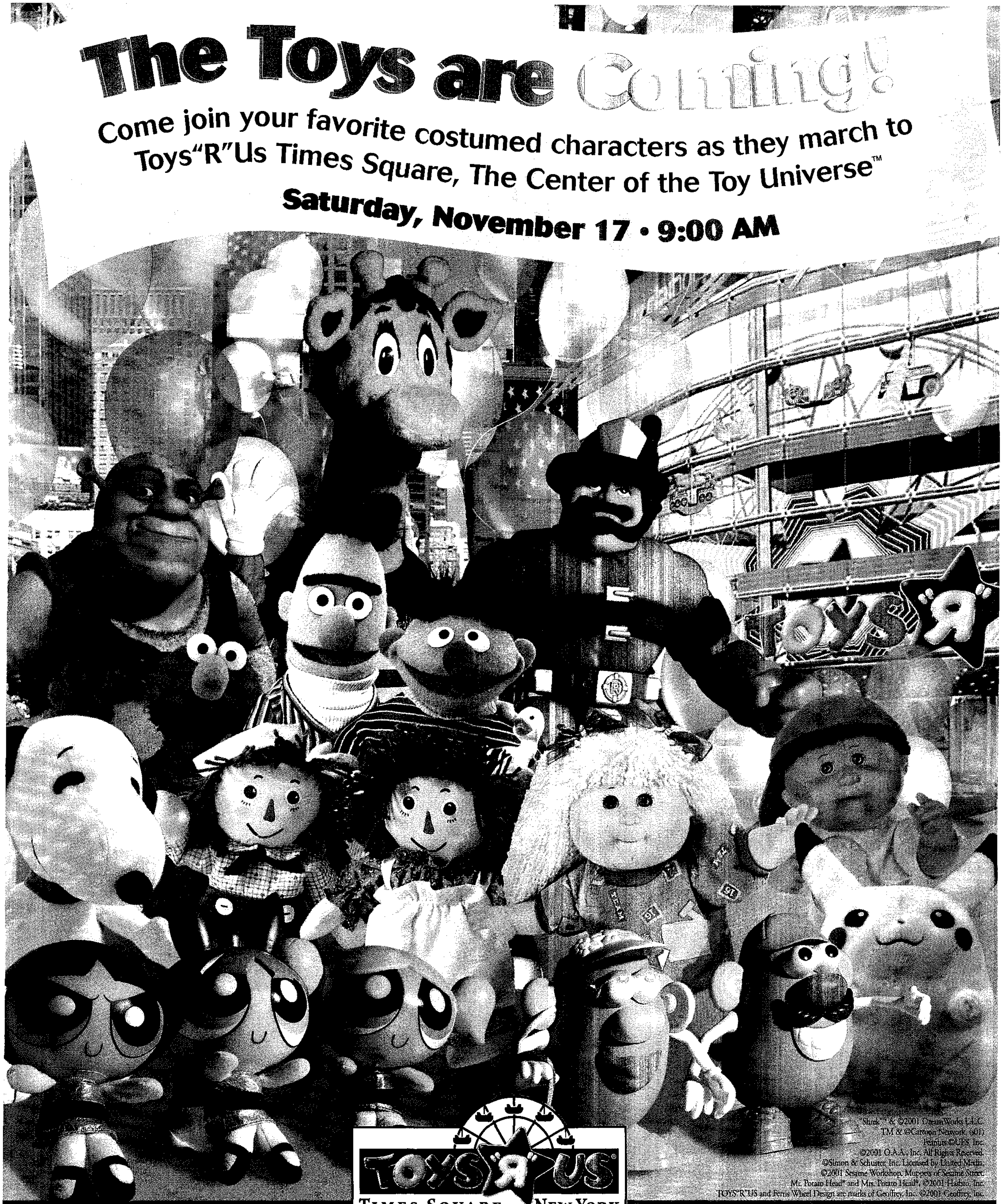

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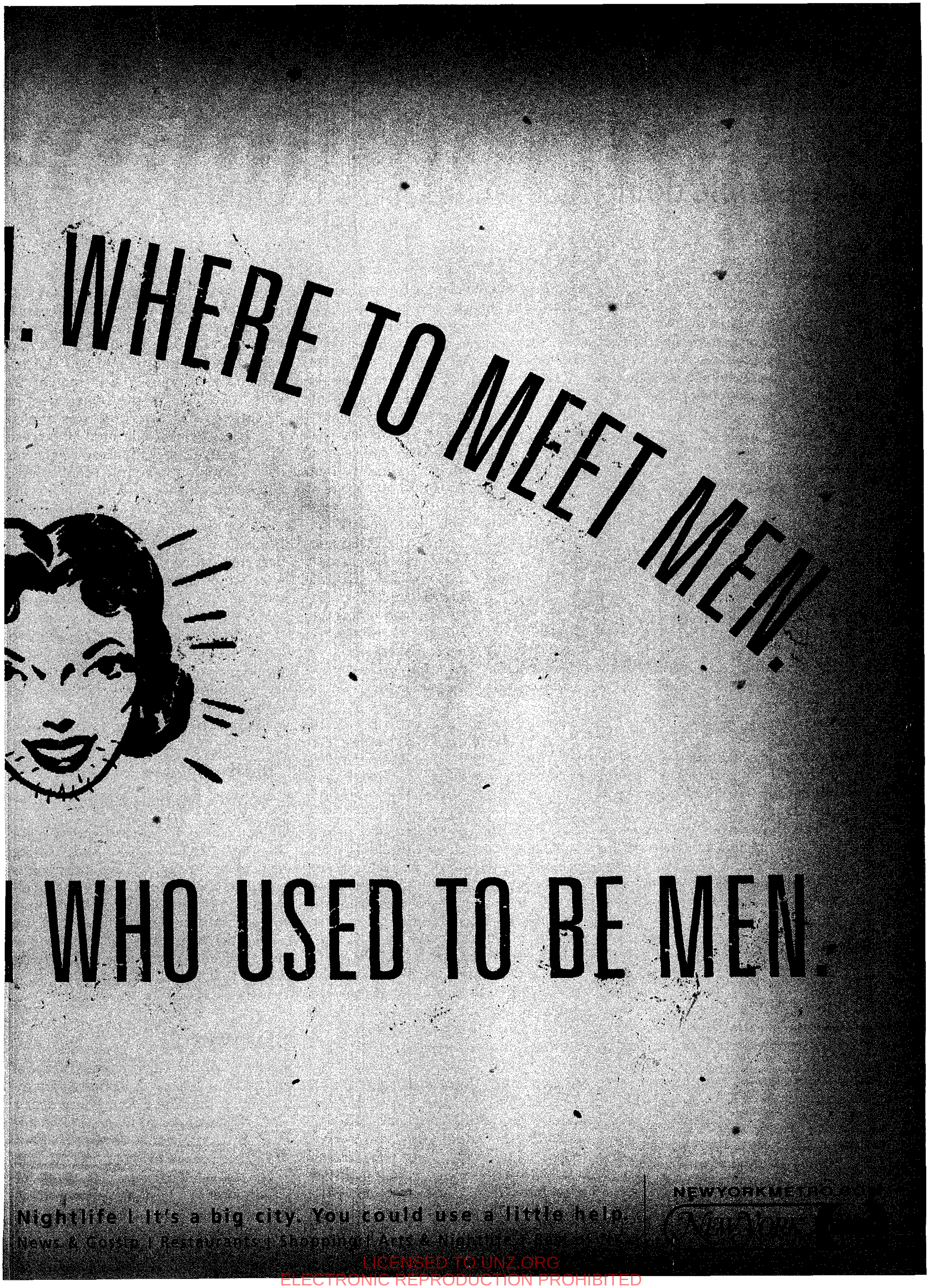

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Letters

> "Have we gone so far back to 'normal' that nice stories about nice people doing nice things are out again?"
> —Lynn Harris

Family Discussion

I want to commend Chris Smith for his report on helping children to deal with their fears after the attack on the World Trade Center ["Facing Their Fears," October 29]. Under difficult conditions, he aptly captured the emotional tone of an especially intense, fast-moving discussion that I led with P.S. 234 parents. However, it distressed me that in spite of my best efforts, your readers were left with the impression that I was recommending that we reassure our children at the cost of being honest or truthful. This was not the case. Deliberately misleading children, even under these trying circumstances, is not reassuring and can only add to their uncertainty and fearfulness.

Bruce Arnold, Psy.D., MANHATTAN

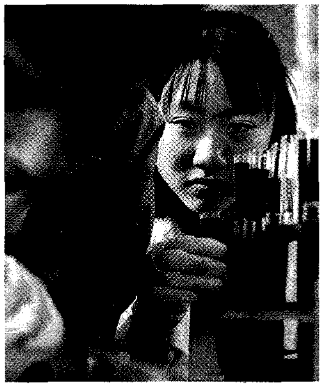
I wanted to let you know that we loved the article. I'm telling people that this feature is a "window into our lives." It really portrays what families are going through—a very moving story. Thank you for portraying us with clarity and reality. Everything was factual and valid. "Backwash"—ha! We were in stitches. Boy, are you attentive!

Brian and Fran Boyd and Family, MANHATTAN

School Choice

As a parent in Manhattan, I found Clara Hemphill's roundup of the city's best public schools ["The Top of Their Class," October 29] to offer only a teaspoon of comfort while belying the larger dilemma faced by families with academically minded children. The options are paltry and few! That's why there are so many families who long to stay in the city but end up choosing the suburbs (taking tax dollars with them). Manhattan's working- and middle-class families desperately need schools like Midwood and Murrow in Brooklyn and Cardozo in Queens—serious college-prep schools where thousands (not hundreds) of kids are offered a full menu of academic courses and extracurricular activities. Then these other modest-size satellite programs that Hemphill praises would stand out as they should: as interesting, creative alternatives, not as the only option.

Eric Messinger, MANHATTAN



At the lab: Cardozo High science.

Your article that claims to profile the "best" public high schools in New York City has left 1,200 families scratching their heads, wondering, "Where is Hunter College High School?" How could this gem have slipped through the cracks? The class sizes in grades 7 through 12 can be as small as private schools'; the chess, math, and debate teams win an embarrassing number of competitions; the student population is diverse; the college-admissions statistics often beat those of the most selective public and private high schools in the city; and there are literally dozens of clubs, publications, theater groups, choruses, and varsity teams for Hunter students to choose from. For omitting Hunter from this article, you get a C.

Susan Friedman, MANHATTAN

Editor's note: *You're quite right to wonder: Hunter should have been noted in the introduction as one of the highly competitive schools parents already know about, along with Stuyvesant, Brooklyn Tech, Bronx Science, and La Guardia. Our goal was to feature the other good, less well-known, and, in many cases, newer schools.*

I understand what a daunting task it is to select the "Twenty Best High Schools" out of a group of several hundred. However, I am dismayed and surprised that John Dewey High School was not included. John Dewey was one of 27 schools selected by the Department of Education as a year 2000 New American High School National Showcase Site. Last year's graduating class won over $7 million in college scholarships, and 95 percent went on to college. Our school was one of ten selected to receive the 1999 Business Week Award for the Innovative Use of Technology to Support Instruction. We receive more than 4,500 applications each year for 900 seats in our entering class. It seems strange that a school that has received two national awards in the past two years was not included on your list. I would like to invite you to our school to see for yourself what wonderful opportunities exist here.

Jay Berman, PRINCIPAL, JOHN DEWEY HIGH SCHOOL, BROOKLYN

Charity Case

I was sorry and angry that David Amsden sniffed at the "service," as it were, at Bouley Bakery ["Gotham: Suffering for the Cause," October 29]. I'm not saying he made things up, but he hardly paints an accurate picture. My experiences volunteering at Bouley have been nothing but pleasant and rewarding. Have we gone *so* far back to "normal" that nice stories about nice people doing nice things are out again?

Lynn Harris, BROOKLYN

Star Wars

I believe that the criticisms and defense of the October 29 cover have missed an important point. The U.S. military uses a star on the wings and fuselage of its aircraft for identification. Every small boy draws pictures of his country's aircraft. When this small boy drew stars on his, he was innocently repeating his own drawings. The shape of his stars was irrelevant.

Jeffrey Beck, FORT LAUDERDALE, FLA.

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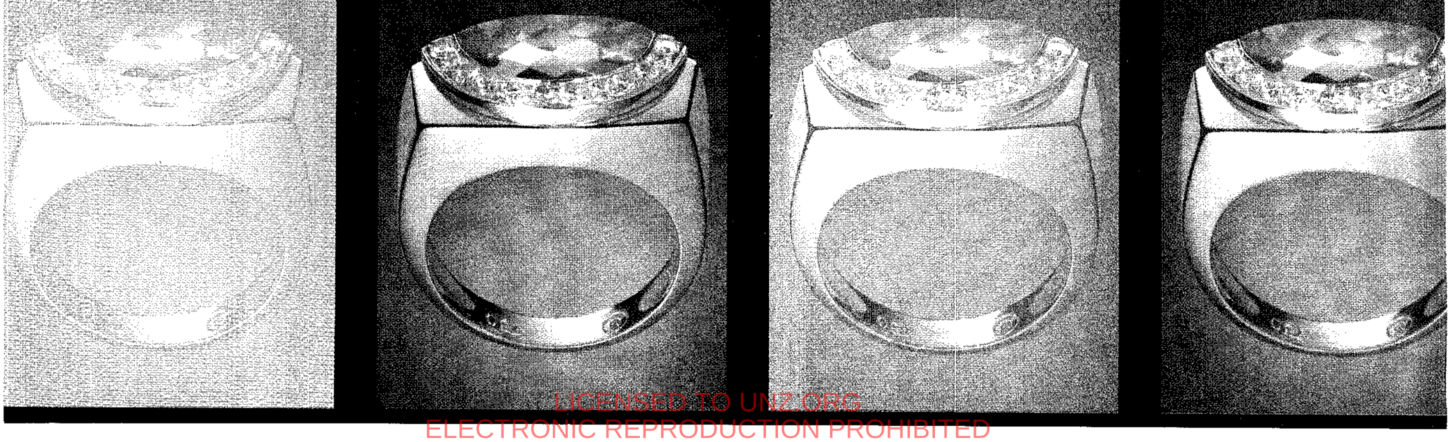

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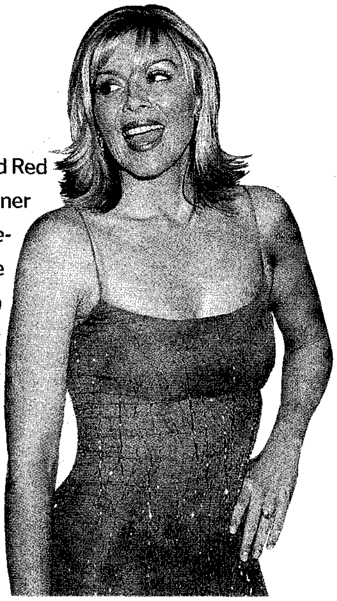
Intelligencer

By Marc S. Malkin

Karenna Gore to Be a Mother in Law

It's back to work for **Karenna Gore Schiff**. The daughter of former vice-president **Al Gore** told us that in mid-January, she'll start working three days a week at Simpson Thacher & Bartlett, where she was a summer associate in law school. "I'm hoping to be a working mom soon," says Schiff, the 28-year-old mother of 2-year-old **Wyatt** and 2½-month-old **Anna**. "I think I'm in the same boat as a lot of people trying to figure out how it's going to work with little kids." Is this just another step toward running for elective office? "I really don't know if I'll ever be a candidate," Schiff insists, "but certainly I'm interested in politics and supporting candidates and all that." She adds with a laugh, "And *that* could be heartbreaking."

Kim Cattrall: The Pleasure's All Mine



Sex and the City star **Kim Cattrall** and her audio-equipment entrepreneur and Red Rose Music founder husband, **Mark Levinson**, have inked a deal with Warner Books to write their much-anticipated sex book, *Satisfaction: The Art of the Female Orgasm*. The couple had originally signed with Simon & Schuster, but the publishers dropped the project after they learned that, instead of writing a celebrity-psychobabble tome about relationships, Cattrall and Levinson were planning an explicit, *Joy of Sex*–like handbook for lovers. A Warner rep says, "There are certain areas of the book that deal with the nuts and bolts of what a man can do to make a woman feel good, to get the most successful orgasm she could ever achieve." Most readers are going to have to judge this book by its cover—it will be shrink-wrapped in clear plastic. "There is a certain delicate nature to the book," says the rep, "that maybe they don't want to be available as readily as it could be by just flipping through it."

Mike Bloomberg's Pillow Talk

Mike Bloomberg hasn't been shy about showing off his East Side abode. While the New York *Post* showcased the mayor-elect's mansion with pictures picked up from an old CNN story last week, a tipster slipped us a copy of *House & Garden*'s April 1999 issue, which features a ten-page spread on the townhouse. While you might expect the city's richest bachelor to have a modern pad loaded with high-tech big-boy toys, the gilt- and tassel-filled home actually has more of a ladies-who-lunch feel to it. Among the treasures are a ten-foot-long, 1760 Chippendale sofa, a nineteenth-century dining room with an 1820 porcelain dessert set, and a master bedroom overflowing with pink and mauve silk taffeta. A needlepoint pillow beside his bed reads, "How Many Heterosexual Billionaires Are There, for Chrissakes?"

For the Laurens, It's a Family Affair

The evening was more bar mitzvah than high-art affair—at least that's how **Greg Lauren** felt at the opening last week at Stricoff Fine Art in Chelsea for his collection of oil paintings. Greg's designer uncle **Ralph** and aunt **Ricki** were there, along with various cousins including candy-store-owner **Dylan**, fashion exec **David**, and movie producer-actor **Andrew**, as well as Greg's sister, **Jenny**, and their parents, **Jerry** and **Susan**. "My mom kept calling me with more names," Greg told us, as he introduced us to his sexy girlfriend, *Showgirls* star **Elizabeth Berkley** (above, with Greg and Ralph). " 'Remember your dad's cousin? Well, I've invited him too.' I was like, 'Mom, it's an art show, not a bar mitzvah.' " Certainly the checks were bigger: Within two hours, thirteen of the twenty paintings on display—based on old family photographs—were sold (at prices ranging from $1,500 to $20,000). Interior designer **Dennis Adler** told Greg he loved the work, but was disappointed that the ones he wanted for his clients had already been snatched up by the time he arrived. "Well, I have some more in the trunk of my car," Greg cracked.

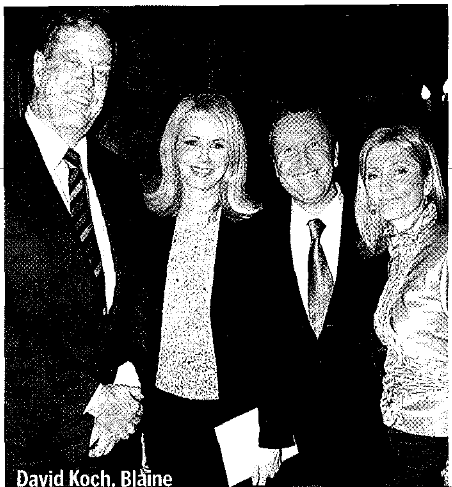
BAG IT **Monica Lewinsky** isn't joining the red-white-and-blue bandwagon. At the Piper-Heidsieck party for **Steven Bluttal**'s *Halston*, the handbag designer was overheard saying that she has no plans to add patriotic motifs to her collection. "I wouldn't do a flag thing; I would feel a little awkward because of my . . . connection with politics," Lewinsky said. "But I might do a Colonial theme, like Mount Vernon, with really interesting fabrics."

BEDAZZLED Two months ago, **Todd Oldham** put the finishing touches on his makeover of Veruka; now we hear he'll be redesigning Leshko's as well. Early next year, the former fashion darling will refurbish the smaller of the two dining rooms of the popular East Village restaurant. And the look? "He's thinking of embroidering the walls with sequins," a Leshko's co-owner tells us.

With Catherine Townsend and Aric Chen.

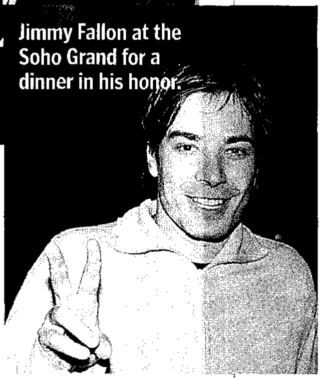
Photographs: top, Nina Prommer/Globe Photos; bottom, Jeff Vespa/Wire Image.

Scene

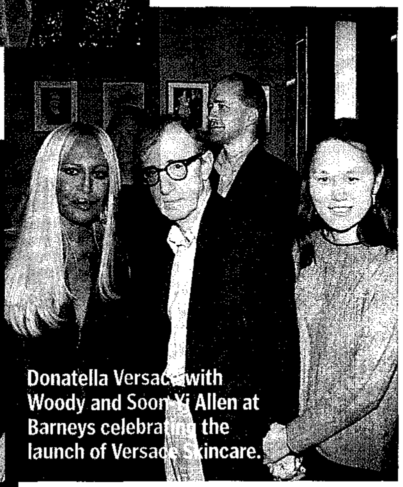


David Koch, Blaine Trump, Michael Kors, and Marie-Chantal of Greece at the University Club for the American Ballet Theatre Gala.

Bebel Gilberto, Rocco DiSpirito, and Nancy Novogrod at a thirtieth-anniversary party for *Travel & Leisure*.



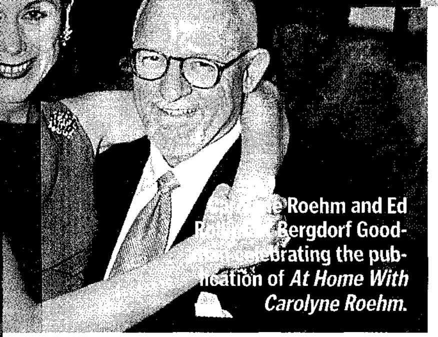
Jimmy Fallon at the Soho Grand for a dinner in his honor.



Donatella Versace with Woody and Soon-Yi Allen at Barneys celebrating the launch of Versace Skincare.

Fern Mallis, David Sheppard, Amy R. Churgin, and David Rockwell at the opening of the *Architectural Digest* Home Design Show benefiting DIFFA.

Hank Azaria, Mi [illegible] Avital, and Da [illegible] Schwimmer at [illegible] premiere of *U* [illegible]



[illegible] Roehm and Ed R [illegible] Bergdorf Good- [illegible] ebrating the pub- [illegible] ication of *At Home With Carolyne Roehm.*

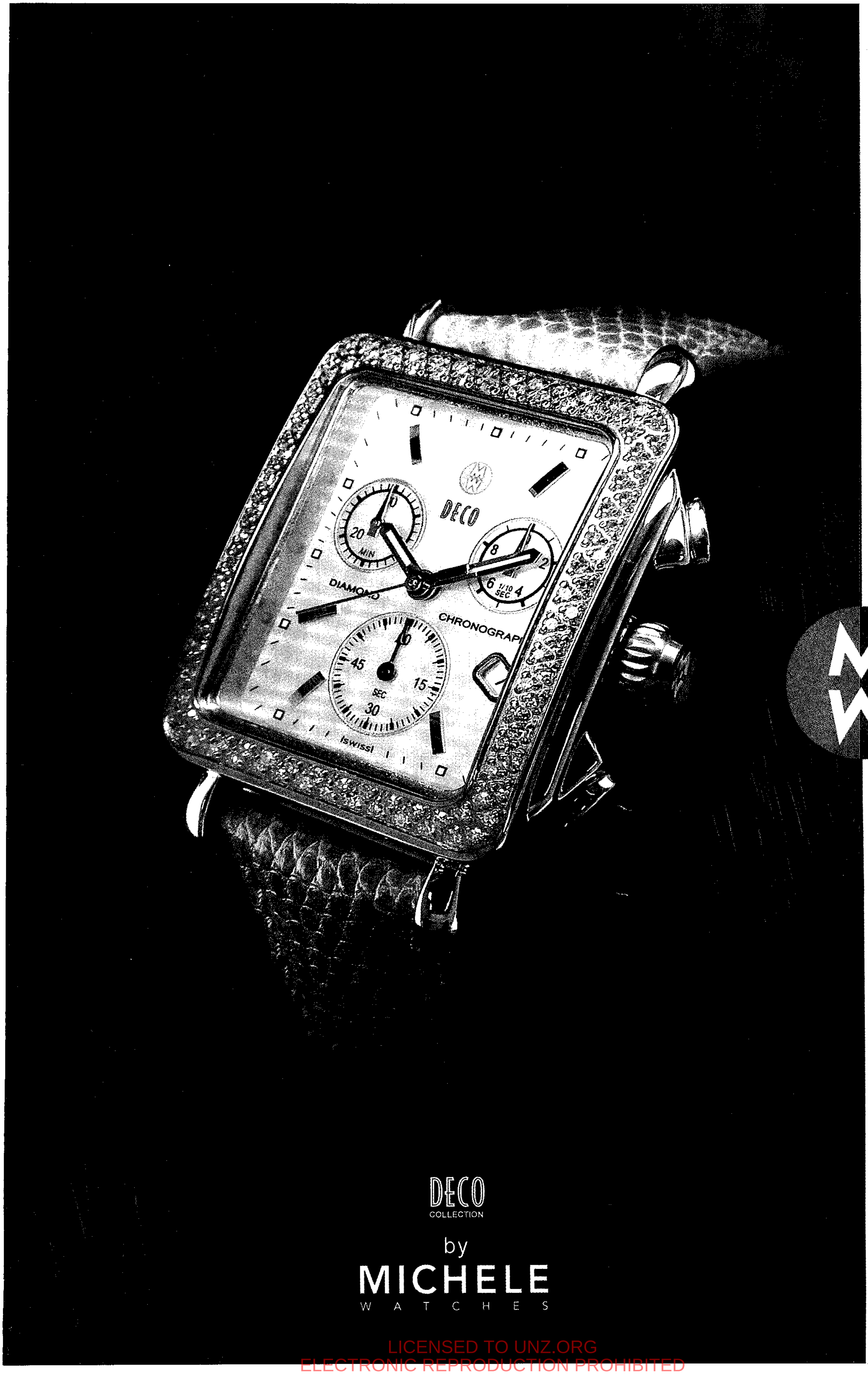
Judi Nathan, Bette Midler, Rudy Giuliani, and Sherry and Michael Goldstein at a benefit for the New York Restoration Project.

Richard Holbrooke, Julienne Scanlon, and James Earl Jones at Seeds of Hope.

Diplomatic Immunity

John P. Scanlon, the public-relations savant who died in May, was honored November 1 at Concern Worldwide USA's annual Seeds of Hope dinner, where an award was given in his name to **Richard Holbrooke**. As the guests—a mix of media bigwigs, humanitarian-aid organizers, and corporate moguls—filtered into the Roosevelt Hotel's grand ballroom, **James Earl Jones**, the evening's emcee, stood off to the side practicing his speech. "Do you think I'd improvise?" he mused in his signature Verizon baritone. "I don't do adlib." As he took the podium, **Peter Jennings** slipped in, joining *Vanity Fair*'s **Graydon Carter**, who snuck cigarettes under the table throughout the evening. **Mark Malloch Brown**, the affable administrator of the United Nations Development Program, made Holbrooke blush by recalling the days when he was known simply as "Dick." And it turned out that **Abe Rosenthal** goes back a long way with Holbrooke, too. "You know how I first met Richard?" asked the venerable, bow-tied newsman, seated with **Liz Smith** and **Peggy Noonan**. "He was my copy boy, in Paris, 40 years ago. Ask him about it quick, he's getting on a plane in a few minutes." But when we turned to Holbrooke to inquire about his Paris days, he mistook us for an event publicist and snapped: "Damn it! I told you all from the beginning that I had a plane to catch! Was anyone listening?" Scanlon, we're sure, would have known just how to spin that one. DAVID AMSDEN

Photographs by Patrick McMullan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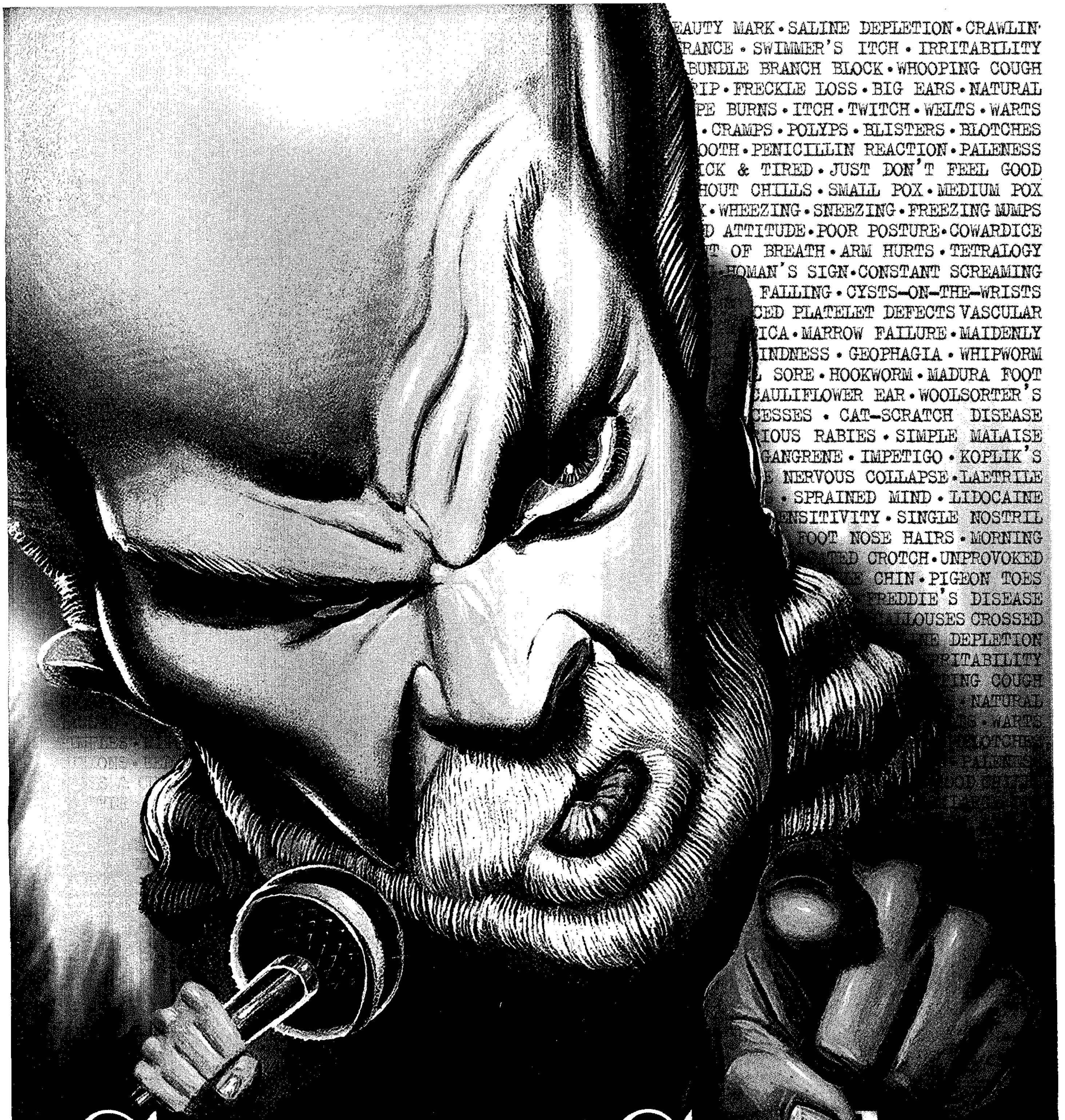
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COMPLAINTS AND GRIEVANCES

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Great surges of energy sweep all around you—Tom Davies

GOTHAM

Life in the New City

Round Two

In the acrid backwash of the mayoral race, Andrew Cuomo goes to Harlem to mend fences. By Michael Wolff

The weight of the Democrats' debacle falls next on Andrew Cuomo, a white Democrat who is running against Carl McCall, a black Democrat, in the primary for governor.

Two days after the Green defeat—"the 9/11 of the Democratic Party," says Cuomo—and a day after the state Democratic chairman, Judith Hope, called for one of the two Democrats to drop out of the race, Cuomo, behind the wheel of an SUV, is heading up to Sylvia's in Harlem to begin to "heal the rift" at a meeting he's organized.

Not only is Cuomo a white Democrat, but he also runs a high risk of being grouped with the yuppie, technocrat Dems like Green and Al Gore—"the white guys who can't connect," says Cuomo.

Part of his personal strategizing for bridging, if not healing, the rift is to be a Clinton Democrat—or an embracing one: "Nobody ever accused Clinton of being a yuppie or an out-of-touch white guy. It's the hug test. If I hug one of these guys and he tightens up, I know he doesn't have it. I'm Italian. I'm from Hollis, Queens. There's a communication rift and I can cross it. I can touch."

Dealing with the other parts of the rift, the inexorable rise of Al Sharpton and the emergence of ethnic power barons like Roberto Ramirez, who may not be entirely loyal to the Democratic Party, is more complicated. "You tell me why Freddy Ferrer was at Bloomberg's breakfast table the next day," Cuomo says.

At Sylvia's, Russell Simmons, the hip-hop entrepreneur who's also from Hollis, Queens, and a key member of Cuomo's posse, is running late. ("Russell is more influential than Sharpton," says Cuomo—although that influence may be greater on Lafayette Street than in Harlem.)

When Cuomo enters the restaurant, there are 50 people in the room, including Cuomo's wife, Kerry Kennedy Cuomo, and his mother, Matilda. A heal-the-rift evening is also a press-the-flesh event. In some sense, it's not a true heal-the-rift gathering, because the leaders here—Adam Clayton Powell IV, Assemblywoman Vivian Cook, and district leader Theresa Freeman among them—are a pro-Green, anti-Sharpton crowd. Though *how* anti-Sharpton is an obvious issue.

"Is Sharpton as powerful as he thinks he is?" Cuomo prompts Ron Lester, a Democratic pollster.

"He grows in stature with every election," says Lester, with what hardly seems like criticism. "He's not worried about being a good Democrat. He's concerned with bringing something back to his constituents."

There is a lot of talk about the "rift" and the "unfortunate events" and the "terrible day" (that is, Election Day) and "ego" but not, it seems, a lot of blame for Sharpton. "Dealing with Reverend" is how the issue seems to be precisely phrased.

Cuomo's evident way of dealing is with total confidence in the most traditional way. With robust enthusiasm, he makes de rigueur Democratic-sixties-liberal-Kennedy-Cuomo remarks (this follows his wife reciting a Langston Hughes poem): "Judge me, the Reverend King said, on the content of my character and not the color of my skin." (Interestingly, it seems unclear whose character and whose color is at issue.)

It's heal-the-rift talk. But at the end of the day, it's where "Reverend" sees the rift, and how he negotiates it. The idea that Sharpton supports McCall because he is black is not, Cuomo clearly feels, the savviest way to view the new world.

The real poetry here, it seems, is the passion and subtlety with which people try to read Sharpton's mind, to plot and counterplot against Sharpton's moves.

"What's the McCall advantage for him?" asks Cuomo. "McCall is old news. Sharpton is about new power. Why would Sharpton want to strengthen the people whose power he's taken?"

Simultaneously, Cuomo is offering a *Behind the Music*–type remembrance of Meade Esposito and Donald Manes. It's old-fashioned, pre-Rudy, clubhouse politics. Blackbrown, he believes, possibly with some relief, is just the cover.

"It's about the compensation package," says Cuomo. "My job is not to pay too much."

Photograph by Mark Peterson/Corbis SABA.

A Bend in His Theory

The facts of September 11 have been so crushing, there has been little occasion as yet for the fiction. But at noon on November 1, members of the Manhattan Institute gathered in a burgundy chamber upstairs at the Harvard Club to lunch on Napoleon of chicken escalope and welcome Nobel Prize story spinner V. S. Naipaul.

In 1990, Naipaul gave a lecture at the institute on Muslim fury. Faced with Western prosperity, he said, the Muslim "can only utter a howl of rage and frustration." It was a prophetic talk, Myron Magnet declared in his introduction at the club: "We recently heard that howl loud and clear not three miles from this spot."

Naipaul is "the great global novelist," Magnet extolled, who can help us come to terms with "a new world . . . where barbarism and fanaticism coexist with refinement and enlightenment."

True to his persona, Sir Vidia seemed a tad put out by the task. He has a speech to give in Stockholm this month, after all, he grumbled. And "it isn't as though I have spare things in my pocket . . . I'm drained." But then, as Great Men do, Naipaul went to work. "This is a war declared by civilizations or people outside . . . who passionately want one thing"—he paused dramatically—"a green card."

There was laughter as people perked up at the idea that behind the terrorists' hatred lies nothing more than envy. Naipaul recounted how he had visited Iran just after the revolution and discovered "people wounding the thing they terribly admire." Citizens of corrupt religious states like Iran and Afghanistan are not Arabs, he pronounced, and are therefore suffering from—his pet theory—"the great neurosis that comes with conversion."

Naipaul, an outsider who calls traditional Western culture "our universal culture," was especially welcome at the conservative think-tank. Even in far-off Trinidad, he elected Britain the center of the world, immigrated, and won his way to knighthood (without affirmative action!).

An angry voice in the audience spoke up: "Tony Blair said they were hijacking not just airplanes but also a religion. But hardly anyone has dared to say that there is something in their religion [that brought this on]." Naipaul affirmed the centrality of jihad in Islam.

Then came a wrinkle: revision required. "Osama bin Laden and his followers really *are* Arab," a man pointed out.

"That's a new thing," Naipaul snapped crossly. People waited for him to do something with this new thing, but he didn't. Instead, he wrapped things up—the Great Man makes ambiguity his ally—and hustled out.

"I'm sure he'll write another novel," a woman commented wistfully. "About September 11—with Arab characters."

MELANIE THERNSTROM

Opening Bid

"I walk through the world fairly unself-conscious of how people perceive me," says Amy Cappellazzo in a private viewing room at Christie's. That trait must have served her well five months ago. Back then, Cappellazzo was the art world's much-whispered-about mystery girl who outbid Philippe Segalot—Christie's dashing French head of contemporary art—for Felix Gonzalez-Torres's *Untitled (Double Bloodworks),* a painting that tracks the T-cell count of the artist, who died of AIDS.

Three weeks after she grabbed the Gonzalez-Torres for $280,000, curiosity turned into serious scrutiny. In June, the 34-year-old art adviser (with some of the richest collectors in Miami as clients) was chosen as Segalot's successor—without ever having worked at an auction house or a gallery. "I'd be surprised if she lasts a season," grumbled one downtown dealer.

"Sure, I'm a very different choice," says Cappellazzo. "I'm a woman, I'm young, I'm very direct, I'm a total American chick, and I don't even speak French. When I'm in my personal environment, it's really about my kids." Cappellazzo is raising two toddlers, leading some dealers to wonder if she has the social stamina for the job. Certainly, in following Segalot, she'll have big party pumps to fill.

"She was on the top of my list," says Segalot, who ran Christie's cutting-edge department for three years before deciding to step down. "We could have taken someone from the inside, but it would have been a more boring choice."

Whatever happens at Cappellazzo's debut sale on Thursday, the tallies won't even approach the $22.6 million Christie's raked in last May, the high point of Segalot's brief reign. Estimates are pegged at a modest $6.2 million to $8.5 million, including $600,000 to $800,000 for her favorite top-gun artist, Gonzalez-Torres, and his 325 pounds of blue-cellophane-wrapped candies, *Untitled (Blue Placebo).*

But despite a cooling market and ever-chilly critics, Cappellazzo seems unfazed. "So a dealer said to me, 'I don't know if you're tough enough for this job,' " she recalls, "and I said, 'I don't really have to be tough, because I'm smart.' "

JUDD TULLY

Photographs: top, John Reardon/Katz/Matrix; bottom, Nick Ruechel.

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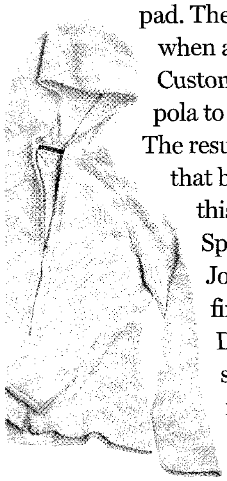
Style

AMY LAROCCA

Guests of Honor



To spice up their collections—and perhaps, give themselves a few days off—fashion and beauty honchos are inviting guest designers to break out the sketch pad. The trend started last year when a makeup line called Three Custom Color asked Sofia Coppola to concoct a lip-gloss shade. The result was Doubles, a wine-red that became its best-seller. For this season's collection, Le Sportsac asked master potter Jonathan Adler to create its first designer collection. Dubbed Le Cute, the Adler satchels are patterned with running epithets of love for the brand (pictured, $47). "They encompass everything about what Le Sportsac means to *moi*," he says. The girls behind the luxe cashmere line Lutz & Patmos asked industrial designer Yves Behar to create a limited-edition sweater (artist Sarah Morris will design a sweater for fall 2002). The result, a windbreaker made of Teflon-coated cashmere (pictured; $1,100), won't just be on the rack at Barneys: It will be showcased at the Cooper-Hewitt "Skin" exhibit in April. SARAH BERNARD

Boot Force

As much as we've been hearing about Texas this year, it might seem a bit ironic that it was not Lauren Bush but Luella Bartley—an English designer—who has stoked a longing for cowboy boots among New Yorkers. The trend had been gaining steam (both Christian Dior and Givenchy made them in recent seasons), but the Luella boots were a tipping point of sorts. Ogled by the models and editors who attended Bartley's first New York show, at Bryant Park September 9, they were shown in a basic black and white, but the most coveted pair was an embroidered petal-pink. Whether this is a sign of the city's new wave of American pride remains to be seen, but it certainly helps that these are tougher boots than we've worn before.

Side Order

What's coming out of the kitchen at the city's hottest restaurants? Muttonchops. Smooth-shaven, pretty-boy uptown mega-chefs are out; hipster chefs whose facial hair is as funky as their menus are in. It started with Wylie Dufresne (pictured, center) of 71 Clinton Fresh Food, who is as recognizable for his long, luxurious, Neil Young-circa-1970 sideburns as he is for his beer-braised short ribs. The look is spreading: two new 71 Clinton spinoffs AKA Cafe, which opened in September, and the soon-to-open Alias Restaurant are both helmed by Dufresne's equally fuzzy-faced former saucier Scott Ehrlich (pictured, at bottom) and a staff who could be mistaken for actors playing Bob Cratchit. Union Pacific pinup Rocco DiSpirito's been growing a beard and—who knows?—maybe Todd English will sprout a handlebar mustache. Are there hairnets made to deal with this? ROB PATRONITE

Smart Set

Drusilla Plunkett

It may come as a surprise to the Palm Beach ladies who display their Judith Leiber bags on backlit shelves—as well as to celebrities like J.Lo and Björk who carry *their* Leiber bags down the red carpet—to learn that the legendary Mrs. Leiber has been in retirement for several years now. In her place is Drusilla Plunkett, a 36-year-old who learned the business both as a buyer at Bergdorf Goodman and as a designer for Paloma Picasso. She's been with Judith Leiber for three years and is absolutely *thrilled* about introducing a camel named Imperial to the long list of Leiber minaudières. "He's divine," Plunkett says of her latest crystal concoction. There are other changes at Leiber, too. Not only is Imperial joined by a crystal owl but, for the first time, this season the label has produced bags big enough to handle more than your keys and lipstick. The day bags are made of alligator and have a rich, suede lining. So, are the long-time customers surprised to meet this young blonde during her in-store appearances? "At first," she admits, "but really, style is ageless."

Photographs: clockwise from top, FirstVIEW.com; Gary Gershoff/Retna Ltd; Sonia Moskowitz/Globe Photos; Kenneth Chen; Noah Sheldon; Liz Steger (2).

THIS MEDIA LIFE Michael Wolff

The Ad Man

There was an elephant (megarich media potentate Mike Bloomberg) in the room. The news media ignored him. Now he's the mayor.

MICHAEL BLOOMBERG IS THE LATEST MEDIA phenomenon.

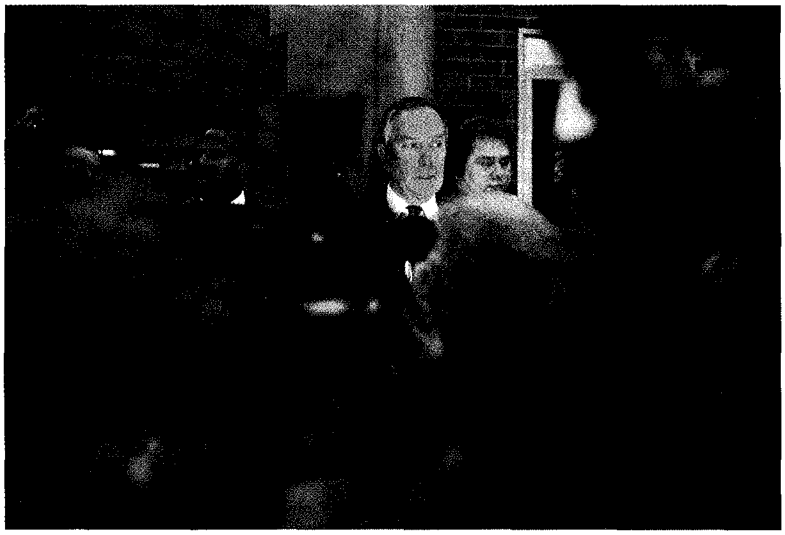
Such phenomena—O.J., or Monica, or Condit—are about a fundamental alteration of reality created by the media's radical interference.

The prior reality (which we will fast forget) is that, little more than a week ago, there was no reason to think that Michael Bloomberg would ever be more than Ron Lauder, Lew Lehrman, or even Abe Hirschfeld, other peripatetic rich men who have sought high office in New York (reflecting his relatively greater investment, you might have allowed that he'd get to be a local version of Ross Perot or Steve Forbes).

"Every sign," wrote Elizabeth Kolbert of *The New Yorker* just before the polls started to turn in Bloomberg's favor, "points to his being a pantalone-like figure who is parted from a great deal of money and humiliated in the bargain." (In August, I offered the opinion that "there is no turn of events at all, no leap of logic whatsoever, that could make Mike Bloomberg New York's next mayor.")

Instead, the media, turning reality upside down, made him mayor. Although in this case, radical noninterference was, arguably, the way it interfered. The media—the news media, if not advertising media—was an absent presence in this campaign. Or even, in some sense, was Pilate-like, washing its hands of the matter. Perhaps never has a winning candidate for mayor of New York had so little scrutiny.

This vacuum allowed Michael Bloomberg to turn himself into a media phenomenon, and to do it almost entirely on his own terms and to his own specifications.



Party of one: Bloomberg on Election Day after casting his vote.

IT IS, OF COURSE, ALL ABOUT THE SEPTEMBER 11 effect.

That event helped create three key Bloomberg media advantages.

The first was media distraction.

City politics, and especially a mayor's race, is always something of a two-bit tale; it's more often than not an outer-borough story (one more Giuliani attribute is that he made mayoring an enterprise of high drama). It's a story that's easy to skip if there's an excuse not to cover it; none of the Democrats, and certainly not Michael Bloomberg—the vanity or novelty candidate—made it more compelling. Then, with the World Trade Center attack, followed by the anthrax scare, followed by the World Series, there was every excuse to skip it—and why waste column inches on a man who wasn't going to win anyway? Quite literally, there wasn't room to write about who might be mayor. The *Times'* special post–September 11 section, "A Nation Challenged," replaced Sports, which now shared the news hole with Metro.

There was an instructive moment the day before the polls started to surge for Bloomberg. He was confronted at a news conference about charges made in *The Village Voice* involving a rape allegation by one of his employees against another, and he made a serious hash of his response. He looked caught in the headlights. It was the moment reporters wait for. And almost every reporter said this was it, he'd self-destructed. Except no one wrote it. Or the story only peeked out from around everything else. If you self-destruct but no one knows you've self-destructed, are you destroyed? Apparently not.

Still, such media distraction, in conventional terms, should have been an advantage for Green: Bloomberg, the challenger, would not be able to take attention from Green, the favorite.

But the second September 11 advantage for Bloomberg was a sudden economic lurch into what was possibly the worst advertising climate in the history of modern media. A political truism is that even if you have unlimited funds, there's a natural ceiling to this advantage. Most space is taken. The good avails have always been reserved far in advance. The World Series would, ordinarily, have been closed out a long time ago. But suddenly there was a glut of space. There were canceled contracts everywhere. There was unlimited time for unlimited Bloomberg dollars to buy.

The third advantage for Bloomberg was the resurrection of Rudy Giuliani as one of the most powerful symbolic and media-

Photograph by Paul Fusco/Magnum Photos.

ready figures in the nation.

It's by no means certain that Giuliani wanted to vest the weight and value of his new stature in Michael Bloomberg; he certainly held out endorsing Bloomberg for as long as possible, finally giving it on a non-news Saturday. Indeed, it is reasonable to wonder if the mayor—no doubt accustomed to the equivocal nature and relative short life of political endorsements—did not find himself as the unwitting trumpet, as surprised as anyone by the wall-to-wall lay-down of his imprimatur.

likelihood is that, because he doesn't have to balance the accounting of what money has come in with what money went out, we will never know how much he spent.

We do know that he achieved in this race possibly as high a level of saturation—the number of people exposed to multiple Bloomberg impressions—as has ever been achieved by an American politician. What's more, his material was top-of-the-genre stuff—some of the best-executed, most effective political advertising ever run (versus not only sparse but inept stuff from Green).

> "The commercials, or his ability to afford them, were, in some sense, the **Bloomberg platform.** They were his credentials."

The effect of these September 11 advantages was that Bloomberg, with vast media time (he will certainly have been, by an order of magnitude, the largest advertiser in the city during the election period) and little countervailing coverage from the press, became the dominant media force in the city. What's more, he not only controlled the media, but he had secured the unlimited services of its biggest star—Rudy Giuliani.

Politicians and operatives make a distinction between paid media and free media: Paid costs money, but you control its message; free is free, but equivocal in its message. A utopian political condition, which the Bloomberg campaign may have come the closest of any campaign ever to realizing, is for there to be unlimited funds and not much free media.

The Bloomberg paid-media lay-down was not just broadcast, but all collateral media: mail (on the Saturday before the election, we received, in our house, six four-color gatefold brochures and a videotape), print, telephone, street media, get-out-the-vote targeting. What's more, he was one of the big advertisers in the high-ticket media space of the World Series—a perfect intersection of target marketing and emotion. The Yankees, Rudy Giuliani, Joe Torre, "The Star-Spangled Banner," a proud if wounded New York, united around (and, in effect, financed by) Michael Bloomberg. Sheesh.

JUST A FEW MONTHS AGO, BLOOMBERG WAS saying he was willing to spend up to $30 million on the mayor's race. ("At some point," he told this magazine, "you start to look obscene.") Recently, those estimates went to $40 million to $50 million. Now there is talk of its having gone to $60 million and $70 million. And the

THERE WERE FOUR BLOOMBERG NARRATIVES, relentlessly told. The first was the Bloomberg story: Here was a reasonable, demonstrably successful businessman who wanted to contribute his expertise to running the city in its hour of need. The second was that his opponent, Mark Green, was a sleazy fellow who was engaged in a smear campaign against a reasonable and defenseless Bloomberg (Green was smeared with a smear charge). The third was that the Democrats had exacerbated racial fault lines and that Michael Bloomberg—whose acquaintanceship with Hispanic New Yorkers, other than in a service capacity, was, one might imagine, uniquely limited—deserved to be the true heir of Freddy Ferrer. The fourth was that Rudy Giuliani had bestowed his absolute support on Michael Bloomberg—the great man had chosen his successor.

Beginning two weeks ago, everywhere you went, people ran down this list of virtues. I don't think I have ever heard a campaign pitch adopted with such fealty.

There was, in his Election Day story, a strange and sheepish mea culpa from the *Times'* Adam Nagourney, who, in essence, said that the *Times*, with its other preoccupations, had paid insufficient attention to Bloomberg's claims. Coming on Election Day, this amounted to a confession that the *Times* had missed the story: The paper just hadn't noticed Bloomberg's self-creation.

THE FREE MEDIA MISSED THE STORY, AND missed challenging the story being propounded in paid-for media partly because it found it awkward to talk about the overriding issue of the paid-for-media story, which was money. (Bloomberg, it was hard not to subliminally appreci-

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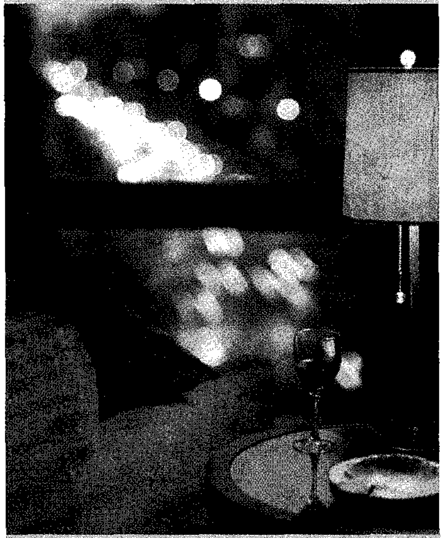

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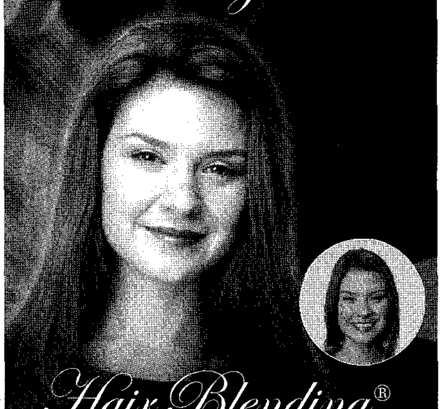

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ate, made his money from the media and was spending it on the media—would we have felt differently about him if he were, say, real-estate rich?)

Instead of the paid media being the issue, it was allowed to exist, or was thought to exist, in some autonomous, self-contained sphere: They're his commercials, so let him say what he wants.

The commercials, or his ability to afford them, was, in some sense, the Bloomberg platform. They were his credentials. Precisely because he could buy this time, he was taken seriously. The *Times* didn't scrutinize him because they would have had to scrutinize what, to their minds, legitimized him. Money was the record he was running on.

The *Times'* Bill Keller, who'd recently lost his bid to become the paper's editor and now had the consolation prize of an op-ed column, which he seemed to be writing in some kind of grand-release fashion, confessed to respecting the rich just because they were rich.

Bizarrely, the campaign-finance controversy came to work in Bloomberg's favor, even to surround him with great probity. He was his own man, this theory went, because he was rich. Not beholden to anyone. Not accountable. Inoculated from the dirt of politics (John McCain came to campaign for him). We had, in other words, solved the problem of politicians being beholden to the special interests by, instead, directly electing the special interest.

SO HERE WE ARE, HAVING ELECTED A MAN whom we know nothing about.

We don't know anything about his business except what he has told us about it. We do not know who his customers are, who his lenders are, nor what events and policies would hinder it or make it prosper.

We don't know what his continuing relationship with this business will be (his business lieutenants were deeply engaged in running his campaign).

We don't know anything about his political leanings. We really have no idea where his sympathies lie. Practically speaking, he has never been closely questioned about them.

We don't know who his friends and cronies are. We don't know if he works hard or if he's been the absentee CEO of a wholly owned, well-oiled business (he had time to run for mayor).

We've elected a phenomenon, an invention, a fantasy. He is, at this point, whatever we believe him to be. That will begin to change rather quickly. ■

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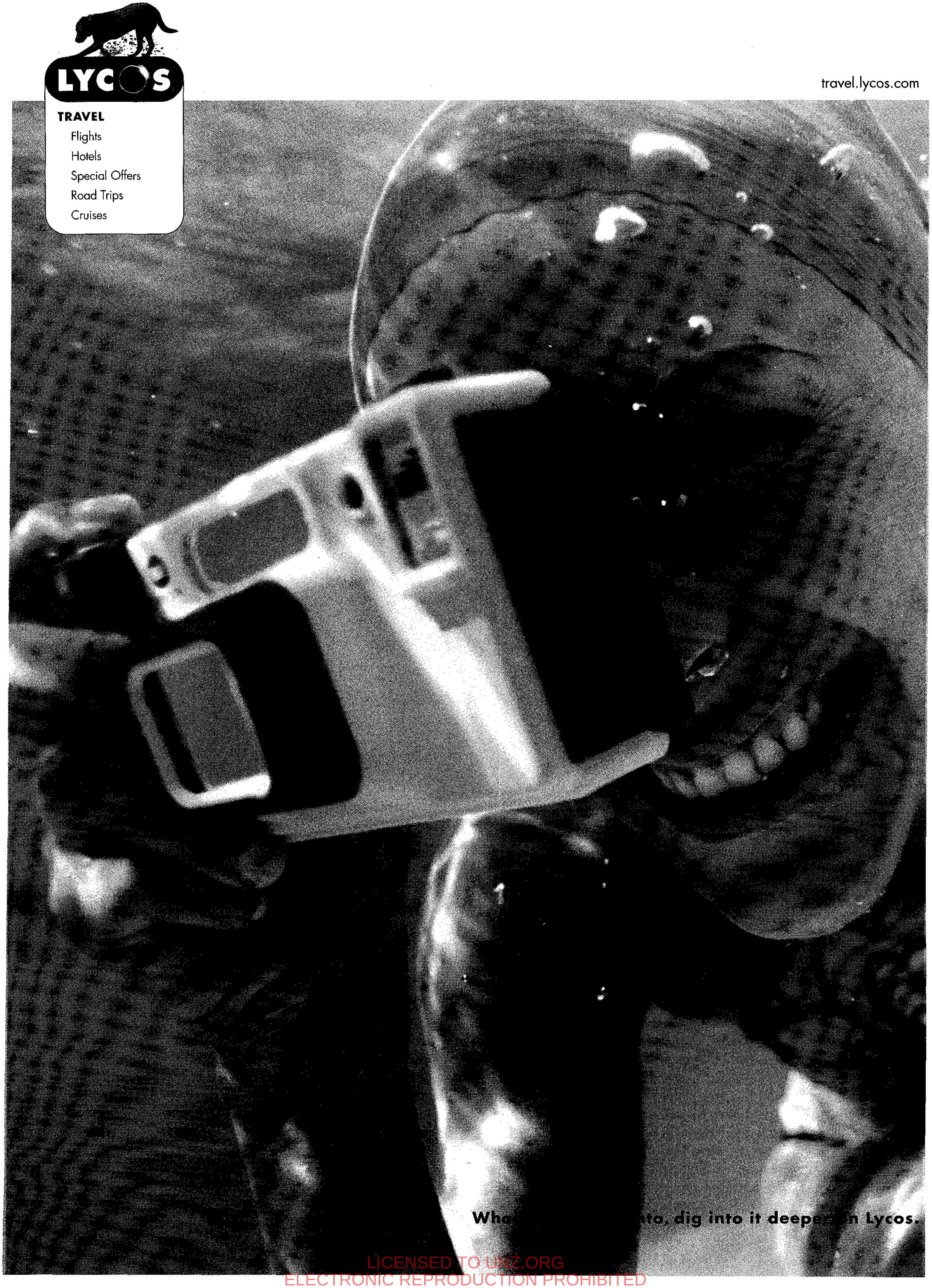
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Daniel Mendelsohn THE CULTURE BUSINESS

The Museum *Macher*

Ronald Lauder is leading a campaign to revive Jewish life in Eastern Europe, so why are we shocked to find out he's been collecting German and Austrian Art since his bar mitzvah?

I AM STANDING IN FRONT OF A VERY FANCY building at a very fancy address. The building is a 1914 Carrère & Hastings Louis XIII–style limestone mansion; the address is 1048 Fifth Avenue, at the corner of 86th Street—the old Vanderbilt mansion.

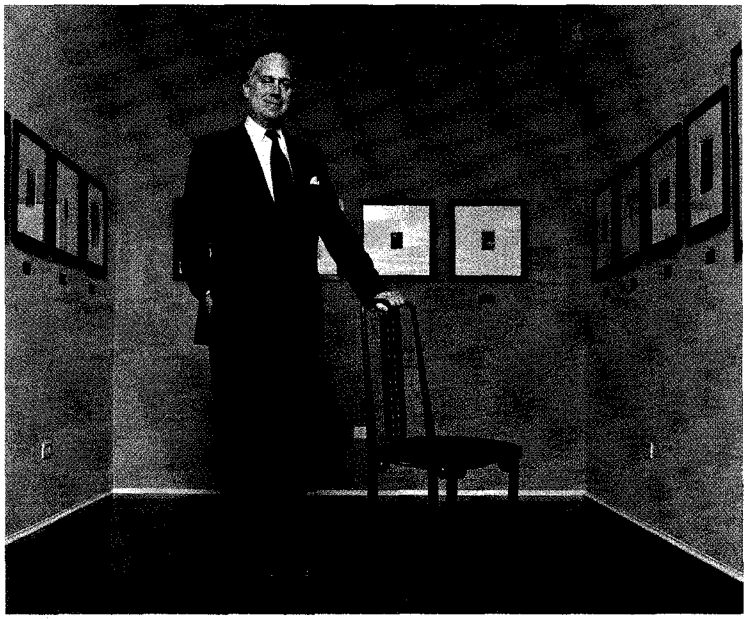
It's the kind of self-consciously impressive art-filled space you tend to associate with rich people like Ronald Lauder, the cosmetics-empire heir, businessman, collector, and former U.S. ambassador to Austria. And for good reason: This is the site of Lauder's new museum, the Neue Galerie New York, an opulent, jewel-box showcase for German and Austrian art, furniture, and design from 1890 to 1940. When the Neue Galerie opens on Friday, it will mark the realization of a decades-long dream for Lauder—and, in the opinion of some art-world figures, the beginning of a new era in New York's cultural life.

A few months ago, I happened to be standing in front of a wildly different building 5,000 miles east of Museum Mile, in the Ukrainian city of L'viv, on a lonely-looking street whose uneven cobblestones are more irritating than quaint. This structure, with formidable steel gates and cracked Star-of-David windows, is the only active synagogue in L'viv. But the air of decay is misleading; inside the gates you hear the voices of children in what turns out to be a flourishing Jewish kindergarten. And then, from within the synagogue itself, the plaintive sounds of Jewish men at their prayers. It's not a sound you'd have reasonably expected to hear: Nearly all of L'viv's 110,000 Jews perished during the war, most of them at the infamous Janowska camp, leaving a ghostly few thousand there today.

The last night I was in L'viv, I had dinner with its young rabbi, a transplanted Brooklynite who made me look at hundreds of photos of the activities his growing flock was currently participating in. (Growing, I might add, in ways that are sometimes almost unbearably rich in historical ironies: Apparently, some Ukrainians in L'viv, having become aware of the quality of Jewish day care and kindergarten, are trying to pass their children off as Jewish in order to get them in.) As I left the rabbi's house, he called after me: "Be sure to give my regards to Mr. Lauder and tell him 'Thank you.' "

Ronald Lauder is a complicated man with a paradoxical passion: His love for German and Austrian art, dating to his teenage years as the scion of a very wealthy family—his mother is Estée Lauder—is interwoven with a determination that came to him relatively late in life: to revive Jewish life in Eastern Europe. The connection between these two projects, the "new gallery" and the Old Country, is complex and suggestive.

Lauder himself stands at the nexus of Fifth Avenue and L'viv, a fitting juncture given the whole tortured twentieth-century story that indelibly connects Germans and Austrians and Jews. It's only after you've grasped this point that you really begin to understand why the opening of the Neue Galerie is such a cultural watershed—and why it may be that the only person who could have made it happen was Lauder.



Chairman of the board: Ronald Lauder in the Neue Galerie's photography room.

WHAT MAKES THE NEUE GAlerie unique is not only the world-class collection Lauder has assembled but the way in which it weaves disparate threads together. Scott Gutterman, the deputy director of the museum, calls it an attempt to re-create "the rich, extended cultural moment" of early-twentieth-century German-speaking culture; the word he uses to describe the museum is *Gesamtkunstwerk*—a "total work of art," a complete aesthetic synthesis. And indeed, the Neue Galerie synthesizes not only Austrian and German art but art and decoration too: On the second, Austrian floor you'll see paintings by Klimt, Schiele, and Kokoschka and furniture by Adolf Loos and Otto Wagner, as well as jewelry and objets d'art by Josef Hoffmann and Dagobert Peche; the third floor will offer canvases by Kandinsky, Klee, Otto Dix, and Marcel Breuer, as well as designs by Mies van der Rohe and many others.

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Lacoste, 543 Madison Avenue	**Guy Richards SMIT**
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And the viewing experience will be part of a larger experience for visitors as well. The first floor will contain a sumptuous little Viennese-style restaurant called the Café Sabarsky, which will be operated by Kurt Gutenbrunner, the owner and chef of the hot West Village Austrian restaurant Wallsé. Here, too, that total aesthetic synthesis: The café chairs are copies of Loos originals, the upholstery on the banquettes is Otto Wagner, and the sconces are copies of a Josef Hoffmann design.

When museum visitors stop at Café Sabarsky for a kaiser mélange, that little cup of dark coffee that fuels the Viennese in their native city, they might not get the significance of the café's name. That would be a shame, because it's Lauder's homage to the man who taught him how to be, as he puts it, "a person living with art." And, as it happens, the man behind Lauder's double passion.

Serge Sabarsky was a charismatic and urbane Vienna-born dealer whose gallery at 987 Madison Avenue was, for nearly 30 years after it opened in 1968, the leading gallery for German and Austrian Expressionist art. "He was not an intellectual," says Renée Price, the director of the museum and, like her mentor, a Viennese. "He just had an instinctual feeling for quality, for true work versus fake work." In Lauder, who first met the dealer in the sixties, Sabarsky found an apt pupil. "Yes, he can afford it," Gordon VeneKlasen, the president of the Michael Werner Gallery, says, referring to some "extraordinary" drawings in Lauder's private collection. "But a lot of people can afford it and they don't have that stuff. He knows the material."

Lauder says German and Austrian art is something he started collecting almost by accident. A tall, fleshy man with a broad sense of humor, Lauder is likely to strike you at first as more Soprano than Medici; it's only after you've spent a few minutes with him that you see how the hooded eyes are skittering around, taking everything in, sizing you and everything else up. "I became interested in German Expressionist art as a teenager," he says as we sit in his art-filled office on the 42nd floor of the General Motors Building, "mainly because I was always interested in art in general." One early purchase was a Schiele drawing, bought in 1957 with some bar mitzvah money.

But at least part of his interest in the Germans had to do with the fact that the French were too pricey. "It became very evident to me that I could not buy great French modern art," he says, "because I couldn't afford *(Continued on page 96)*

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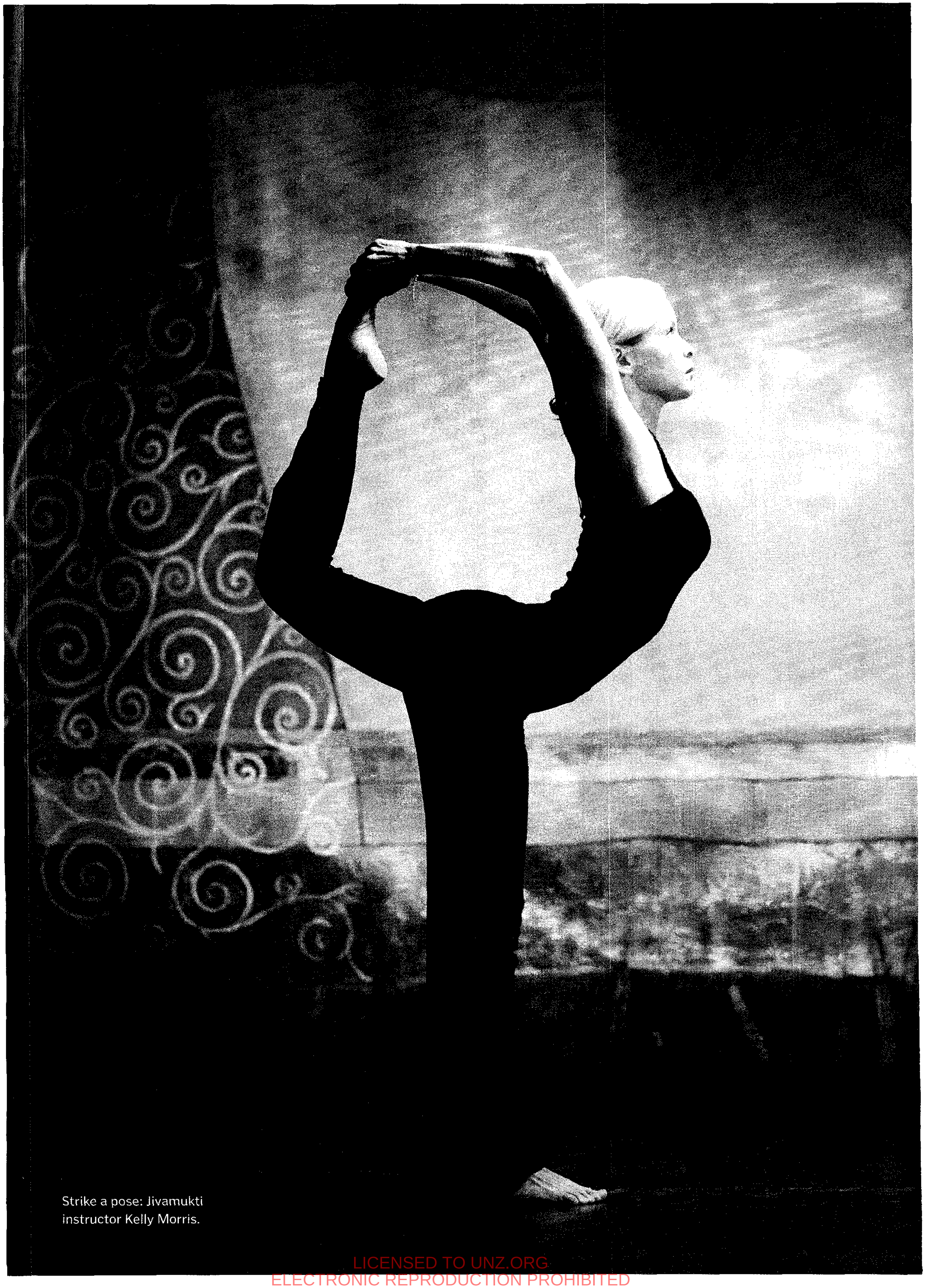


Strike a pose: Jivamukti instructor Kelly Morris.

In the last few years, yoga became downtown's glamorous answer to organized religion (not to mention a way to lose stress—and fat). But after September 11, the discipline has taken on new meaning. The story of one woman's body search. By Vanessa Grigoriadis

Flex Appeal

“IF YOU ARE A YOUNG SOUL, YOU STILL might be attracted to worldly offerings,” says Kelly Morris, an aristocratic-looking blonde who'd pass for a Christie's curator but for the microscopic gold stud in her nose. “But if you've been around for a couple trillion generations, the truth might be beginning to dawn that the top-of-the-line Mercedes-Benz or the younger wife is not going to do the trick for you.” She surveys the assembled crowd: about 60 long-limbed twenty- and thirtysomethings in unitards or bright baggy pants. To the left of a massive, candlelit shrine, Def Jam and Phat Farm founder Russell Simmons has his mat next to Anh Duong, the style icon–actress–painter. We are all stretching our hands toward the sky in Warrior pose, and hanging on Kelly's every word.

Kelly is one of the most popular instructors at Jivamukti, the city's largest yoga center (conveniently located above the Crunch gym on Lafayette Street) and in many ways the spiritual, social, and sexual nexus of downtown New York. It's the place to see and be seen, to work out your body and your mind, a kind of group therapy for a generation that's never quite understood that perfection isn't the foremost goal in life.

“You always think, If I just had a promotion, I would be happier; if I just had a different boyfriend, everything would be perfect,” Kelly says as she leads the class in a complex salutation to the sun. “But it never works. *More* never, ever makes you happier.”

Simmons calls out from the back: “What about more sex?”

“Rus-sell,” Kelly scolds.

The music crescendos—the thrumming beats of DMX.

“You live in the city for a while, and you become the quintessential New Yorker: You're smart, you're funny, tough, attractive. But where do you go from there? Where is the room to grow?” Kelly asks. “So give, and not just when you're getting something back. Stop mistaking money, sex, looks, food, status, whatever, for love. Start to love everyone, not just the people who collude with your ego.”

It is the ego that Kelly has declared war upon, and the eradication of it is what she considers the aim of yoga. “If you really want to get a great body, you can go do the Pilates Reformer machine: up, down, up, down, up, down,” Kelly tells me later, with a dismissive wave of her hand. “Or you can join the cult of Lotte Berke, with a bunch of really com-

PHOTOGRAPHED BY DANNY CLINCH

petitive 35-year-old women trying to keep their asses in the same place that they were when they were 18."

She laughs, a low, slow cackle.

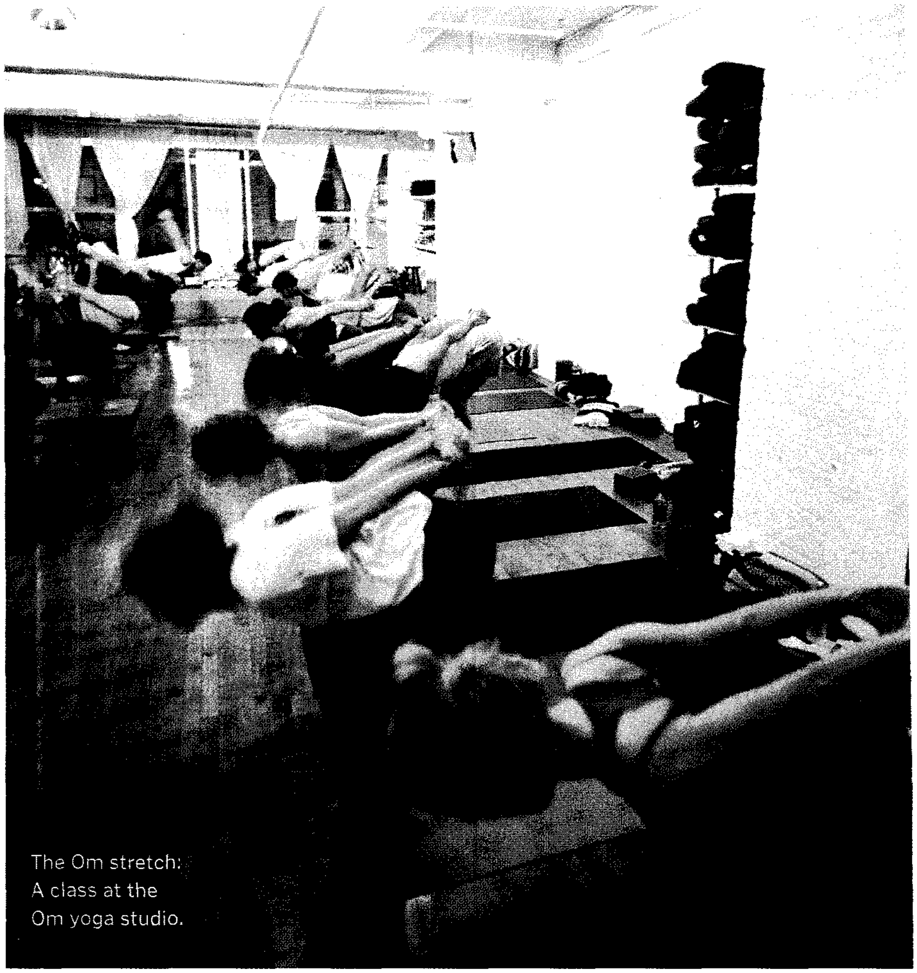
"You might say that a good body is the reason you do yoga, but it's just not true," she declares. "You say it because what else are you going to say? 'I'm really into finding my true, higher self'?"

ONCE THE DOMAIN OF HIPPIES AND CALIFORNIANS, yoga has become a New York obsession over the past few years. It's a commonly held notion at this point that yoga provides a good workout, a salve for aches and pains, a great way to de-stress. Even before the events of September 11 set us on a new search for inner peace, much of the city had found that yoga was also the answer to bigger questions of how to find your place in the world, a so-called meditation in motion that put the trivial in perspective. Afterward, yoga even served as the answer to coping with tragedy—panicked students in search of guidance mobbed classes immediately following the disaster. Because yoga might also be the answer, as in the Answer.

Think of it as the only form of spirituality that burns body fat: The "practice"—never call it exercise—is in many ways an extreme sport. The poses, called *asanas*, are difficult, and it is easy to get hurt. The length of a typical class is just under two hours, as long as the most dedicated gym bunny's workout. Classrooms are often sweltering—there's even a California-based derivative of yoga, Bikram yoga, in which 105-plus-degree heat is piped into studios—and, in intense classes like Jivamukti's, everyone is usually packed in so closely that beads of sweat often roll off the person next to you and land on your calf.

Nonetheless, the stargazing at Jivamukti is often better than at the Park. Christy Turlington goes there, as do Molly Shannon and Jennifer Connelly, who's brought her toddler along. I've taken classes with Willem Dafoe, Jeremy Piven, Christian Slater, and Woody Harrelson (they are all short). I see Simmons regularly; he takes class daily and scurries to his chauffeur-driven car afterward, still in sweaty togs.

The goal may be egolessness, but that hasn't stopped entrepreneurs from creating, branding, and trademarking their very own types of yoga. It's a crowded market, so each studio has to have a gimmick: There are yoga centers for young seekers (Jivamukti), for the physically insatiable (Pantajali Yoga Shala), for those who want to avoid a scene (Integral). There's even a Buddhist yoga studio, Om, run by Cyndi Lee, a former choreographer who crafted the moves for Cyndi Lauper's "Girls Just Want to Have Fun" video. "What you're seeing right now is the product of a wildly innovative crop of teachers adapting traditional practices to Western psychology," says Kathryn Arnold, editor of *Yoga Journal*. "It's the birth of a truly American form."


The Om stretch:
A class at the
Om yoga studio.

"In the sixties, we couldn't have even imagined what people have done with yoga today," says Judith Lasater, pioneering teacher and yoga scholar for over 30 years. "No way would this have happened back then: We never would've had the chutzpa!"

That chutzpa has led to what sometimes seems like the only burgeoning business of the new millennium. Most studios have their own videos and how-to guides as well as their own line of clothing. Jivamukti even sells its own bottled water. *Gucci* makes a yoga mat.

One day, I was getting changed in Jivamukti's locker room when an older woman asked a blonde where she got her elaborately embroidered pink purse.

"It's Fendi," the blonde answered.

"Oh," said the first, looking confused. "I thought maybe you got it in India."

"I used to think all the time, *Am I exploiting my love of yoga?* And it's like, no! Yoga doesn't mean that you can't do business or can't succeed. It means doing things with consciousness," says Christy Turlington, supermodel and co-founder of a yoga-inspired beauty line, Sundãri, and president of a yoga-inspired line of clothing, Nuala, which can be found at Scoop, L.A.'s Fred Segal, and what her press release calls "high-end yoga centers" like Jivamukti. She bats her beautiful gray-green eyes. "Modeling is a career I didn't feel so good about—it wasn't something that I felt like I chose. And yoga has helped me to make sense of that—helped me make sense of my life, really. It's a whole new lifestyle."

IT WAS ABOUT TWO YEARS AGO THAT I CAME to accept yoga as my personal savior. I got hooked on Jivamukti almost immediately. This was a separate world from the competitive and driven adult one to which I had become accustomed, a lavender-painted oasis for the 13-year-old in me who just wanted to sing and do gymnastics. Plus, Jivamukti was populated by that species of hard-bodied girl you find stalking around downtown in high-tech sneakers, earphones clamped on, tank top rising to show off a pierced belly button and the curlicue of an OM tattoo on the small of her back. *That* was a self I wanted to connect with.

I soon found that the more yoga I did,

the more I wanted to do. Inspired in part by the fact that my dress size had dropped from an 8 to a 2 in a matter of months, I began to structure my days around yoga. My first teacher, a calm, radiant 28-year-old named Jessica, opened her own studio in Sag Harbor. I began to make a lot of trips east.

Then I found Kelly—the only teacher at Jivamukti whose classes are so popular that an assistant must be posted outside the door to ward off crashers. There's always a fair amount of frenzy before her classes begin, and that day I'd seen not one, not two, but *three* people I knew and was happily working the room when Kelly appeared in the doorway. Everyone instantly quieted down.

"You do not know," she said, deftly arranging herself in lotus position at the front of the room, "how disappointing it is for a teacher to walk into a room and see her students talking."

Yoga was serious business to Kelly, the serious business of complete personality transformation that would lead all of us to become *jivanmuktis*, souls liberated in this lifetime. In her classes, yoga became less gym class with a message than message with a side helping of exercise.

"With yoga, the reality of life will no longer be something that you have a glimpse of when you're on LSD, or when you're having an orgasm, or when someone hugs you and you have a transcendent experience and feel oneness and complete," she explained, pacing up and down the aisles of students grimacing as they balanced on one leg for Tree pose. "You can have that feeling all the time."

That sounded pretty good to me.

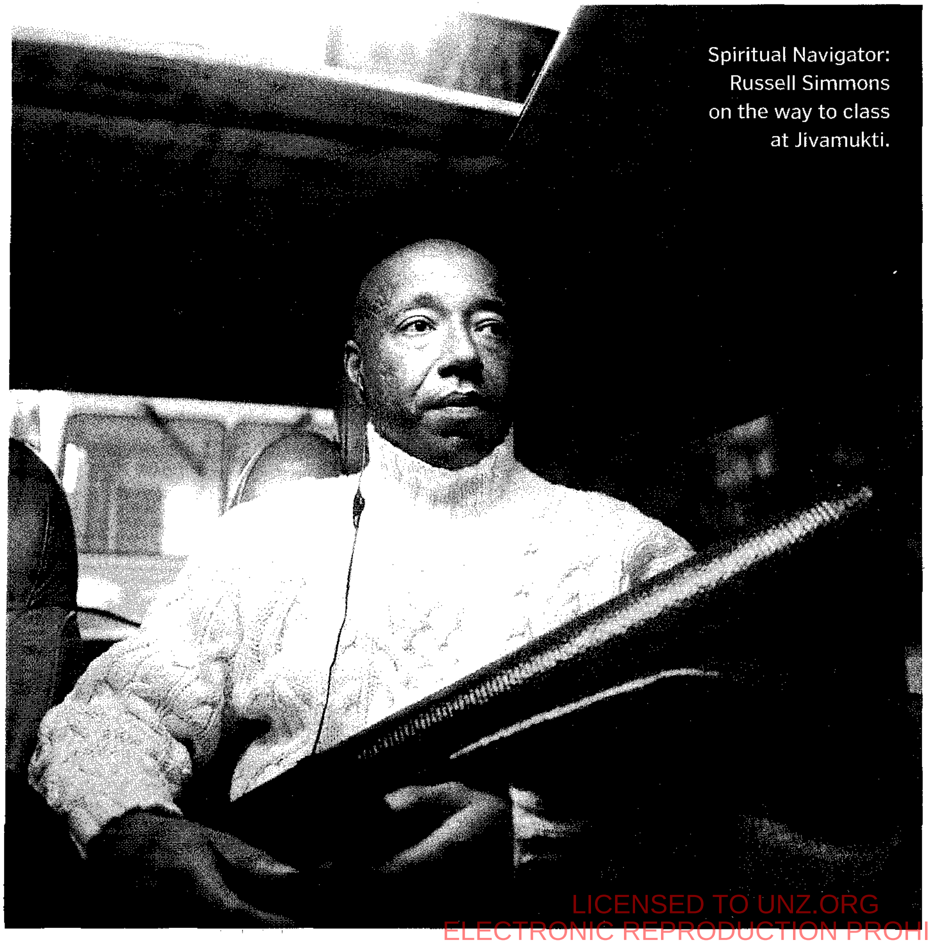
IT STARTED TO FEEL LIKE YOGA WAS EVERYwhere—often in the most upscale of venues. Out in Sag Harbor one night, I was invited to a dinner party given by Andrew Farkas—the young, multimillionaire founder and CEO of the real-estate services company Insignia Financial Group—on his outrageously well-appointed sailboat. Deck hands passed around mango martinis to a classically New York mix of guests: socialites (Sloan Lindemann), boldface investors (Chappy Morris), columnists (Richard Johnson), fashion designers (Steven Stolman), and the token oddity (Tone-Loc). Among them, I spied a man I swore I knew but couldn't place. He was slight and handsome, about 40, with a sprinkle of gray in his hair. "Excuse me," I said. "Do I know you?"

"Yes," he answered, very matter-of-fact. "We slept together."

Now, this wasn't true, but I suppose it was a good line, better still since it took me a minute to remember that I had, in fact, spent a night of debauched partying at his lavish West Village townhouse about three years back. He was a hedge-fund manager, and the word on the street was that he'd started running a lot of cash. "You should come over to my place sometime," he said evenly, slipping an arm around his waifish girlfriend. "I've amassed quite an art collection since you were last there." Oh, yes, and he said he'd become more devoted than ever to yoga.

This is not to say that he was dropping out—in fact, it was just the opposite. "Going around India with a begging bowl is the easy way out," he said. "It's an excuse for not doing anything with your life, and that's not my style." Mr. Hedge Fund's style has more to do with winning. "Companies are short, management's trying to defraud us, and I'm like Rambo in the office, headset on, three computers in front of me, mowing them all down," he told me proudly. "Yoga is all about focus and perfect aim."

"I'm like Rambo in the office, headset on, three computers in front of me," Mr. Hedge Fund tells me. "Yoga is all about focus and perfect aim."



Spiritual Navigator: Russell Simmons on the way to class at Jivamukti.

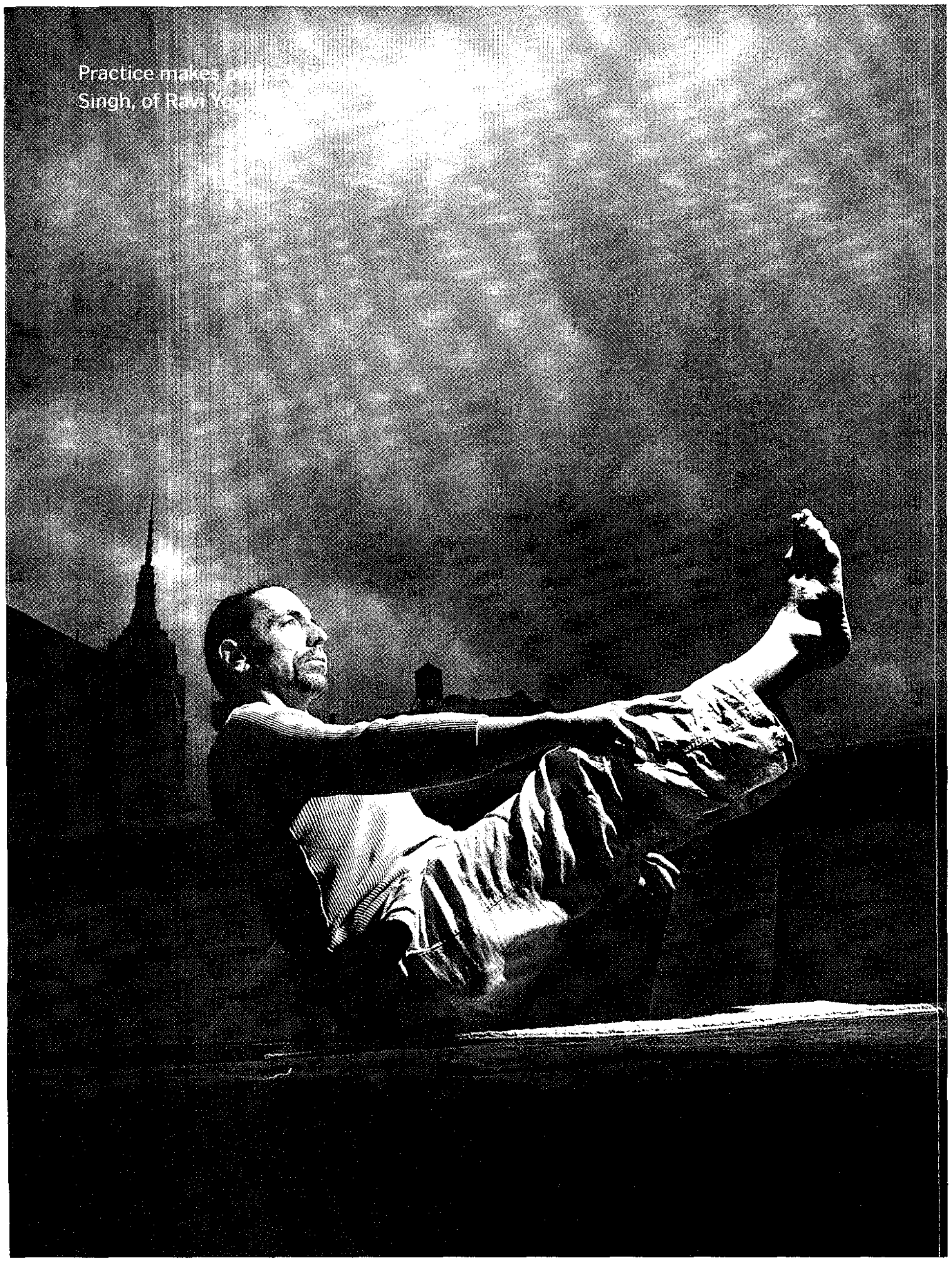
We left it at that and sat for the meal. The host raised his glass. "To my wife," he said, beaming happily at the young, beautiful blonde he'd recently wed. "She is so damn hot."

"To my husband," his wife responded, with a sly grin. "He is so damn wealthy."

Later, Mr. Hedge Fund sought me out. "There are many paths to happiness," he whispered. "But only yoga is true."

THE MORE I DID YOGA, THE CLEARER IT BEcame that my path to happiness was going to take a lot more than perfecting a King Pigeon pose. The truth is that being a virtuous person had never been as high a priority for me as being an *exciting* person. But now I tried to be good. I found myself putting away my makeup and my tighter, attention-grabbing clothes. I decided that I'd no longer write nasty things about people. I got so upset when I saw two women stow their Tod's bags on the ledge of Jivamukti's shrine before class that I moved them to a cubby myself. I quit going to bars and clubs almost completely, and became monogamous with my boyfriend.

"Yoga is about so many things," says Sharon Gannon, the shockingly young-looking 50-year-old who co-directs Jiva-



Practice makes p
Singh, of Ravi Yo

mukti with her on-again, off-again lover, David Life. "It's about how you relate to the people you live with. It's about how you relate to the animals you live with. It's about the food that you eat, the things that you choose to buy, and who you vote for."

Both Gannon (whose Sanskrit name is Tripura Sundari, meaning beautiful woman) and Life (Deva Das) were little known avant-garde performers before they opened a yoga studio on Second Avenue in 1990. Shortly after, Life was initiated into an order of celibate monks as Swami Bodhananda, taking lifelong vows of poverty, celibacy, and simplicity. It didn't last: He renounced them in 1993. "It just didn't work in New York," he says. "People were treating me like a guru, and I never wanted to be that."

Nevertheless, glamorous pictures of Gannon and Life looking very much like gurus hang throughout the center, and the influence of the couple is felt in every class. Each month has a different focus, which can range from Siva to vegetarianism, from death and dying to "speciesism" (Gannon has even published a book, *Cats and Dogs Are People Too*). In a mandatory fifteen-minute *dharma* talk at the beginning of each class, teachers stress the rule book of yoga: the five *yamas*, usually translated as non-harming, non-lying, non-stealing, non-attachment, and celibacy (Westerners have updated this to mean not *too* much sex). Many students also participate in Jivamukti's weekly *satsangs* (devotional gatherings), which include guided meditation workshops, discussions of scripture, and *kirtans* (chanting sessions). The latter are sometimes presided over by Bhagavan Das, a popular *kirtan wallah* (traveling singer) soon to release an album with the Beastie Boys' Mike D. Tall and dreadlocked, he appears at Jivamukti trailed by at least half a dozen followers clad in flowing white robes.

We didn't wear robes, but from the beginning, followers of Kelly were a similarly devoted bunch. She was an endless source of curiosity to all of us, and we hoarded any information we gleaned. I learned from a former classmate of hers that she'd graduated from Sarah Lawrence and used to work for Diane von Furstenberg. Someone had seen her getting out of a Ferrari. Someone else found out that she dated only bankers.

It turned out, in fact, that she had been introduced to yoga by Mr. Hedge Fund, whom she met on a blind date back when he was a nearly bankrupt junk-bond trader.

"I used to call him Yoga Faggot to all my friends," admits Kelly. "Yoga Faggot! Can you believe it? What a bitch."

He kept pressuring her to try yoga, and eventually she gave in. "There were only so many times you can say no to someone you're in love with," she says. Then she deadpans: "I mean, eventually, I slept with him, too."

She decided that she wanted to be a yoga teacher during that first class. When she signed up for the Jivamukti teacher-training program, she says, "my parents hit the roof—we're a Waspy Brooklyn Heights family, and they basically thought I'd joined a cult. But I wasn't going to change my mind." She smiles. "Because for the first time in my life, I had full, complete, unshakable faith in who I am and what I'm doing here. I knew that I wanted to offer my practice to God."

GOD WASN'T ALL THAT MUCH IN VOGUE IN this city before September 11 brought Him to our door, and yoga class was perhaps the one secular venue where He was spoken about openly and at length. There are few types of yoga (Crunch's "disco yoga," the video series "Yoga for Golfers") that resist paying at least a little lip service to some all-powerful being. The central claim of Vedic philosophy is that each human being is at core a soul (*atman*) that dwells in the changeless, infinite reality of *brahman*, the eternal essence from which all creation derives. Thus, according to the Indian Gnostic scriptures, the Upanishads (which include the text most known to Westerners, the Bhagavad Gita), all humans—and, some would argue, all animals, and all molecules, for that matter—are members of a single family. All are one: There is no *I* and no *you*, no seer and no seen.

"We are all confused, and we think that we're alone out there, and we're sort of sad about that—but we also like it," says Cyndi Lee of Om. "Because it means we exist, we can do whatever we want, and we're important. But what yoga is about is connecting back with that oneness that is all."

You hear this sentiment over and over again from yoga devotees, many of them lawyers, bankers, actors, successful people, people who by rights should not be lost, people who refer to themselves as "raised Catholic" or "culturally Jewish" but who shy away from the word *religion* and all its implications. Yet there we all are, memorizing Sanskrit chants to Hindu saints, praying for British animals killed by mad-cow disease, and abstaining from headstands on days when we have our periods, because our teachers claim they would cause energy disruptions. "The physical practice of yoga is the tool, not the goal," explains Life. "The goal is to understand that God is within all of us, and we are all gods. Only with that understanding is there happiness."

This faith hasn't wavered with the events of September 11; in fact, it has given many great solace. Hearing eternal life discussed with such assurance feels like an incredible comfort when death is so immediate. Having a head start on unconditional love when everyone around you is suddenly finding it isn't bad either, nor is the notion of looking more carefully at yourself and the life you're leading.

On the day after the tragedy, as we all sat pensive yet expectant on our mats, Ruth Lauer, a Jivamukti instructor, began her class with this thought: "All of us have worked very, very hard for some time to develop qualities that are good. We have seen ourselves grow as a community, a community of people who value love, scripture, grace, and beauty. We have talked about unconditional love, about making God a reality in our lives through our actions. In some ways, this terrible thing makes us feel our values are right: Love is why we're here."

Her voice got louder and more emphatic. "If we only think about ourselves right now, we are going to be miserable and unsafe, but if we think about God and the universe, I think we will be okay," she said, and then smiled. "We have tried so hard to be good. Let's be good."

"I'M GOING TO TALK TO YOUR SUPERVISOR, and I'm going to get my records, and I'm going to sue you," says Russell Simmons, sitting in a Lincoln Navigator outside the Def Jam offices. A nervous blonde saleswoman has brought him this new car to replace his old one, which he claims is a lemon, but she wants him to pay extra for it. That's not going to happen. "I'm going to spend a little time and a little money," continues Simmons, "and I'm going to get my man the public advocate on the case, and we're going to go to work on Navigator."

He slams the door.

"So yoga, man," he says, sprinting up some escalator stairs. "You read the propaganda? The Bhagavad Gita, all that shit? I love that shit. I read it to my kid."

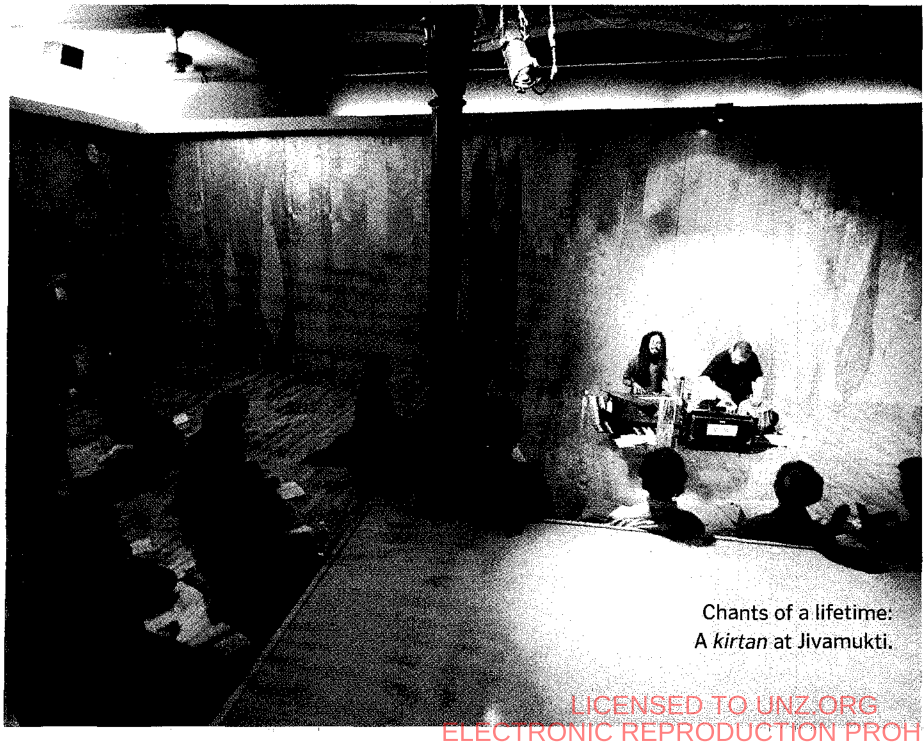
He settles into a leather couch in his stupendous office. "I went to yoga initially because there were so many fine girls there, it's true," says Simmons. He started out with Steve Ross, former guitarist for Men at Work and now an L.A.-based yoga teacher with a show on Oxygen. "Back before I got seriously into yoga, I was into all sorts of stuff!" Simmons continues. "I used to say if I couldn't get a taxi in New York, I'd have a Bentley. And I did."

But now his interests lie elsewhere. "The power of now," he says, nodding slowly. "Ever taken a tab of ecstasy? Like that. People rob banks for that now! They bungee-jump! To live in the present is the most beautiful thing in the world. You don't need anything except for what you have right now."

He cocks his head. "Except, you know, I just moved to this big house in Saddle River," he continues. "That house! It's ridiculous! All I wanted was a meditation room, somewhere I could put my tapes and spiritual books and sit still for 30 minutes every morning. All I wanted was that room. But the last two mornings, I woke up and went downstairs to my gym, which is bigger than—I mean, it's a big, big gym—and I watched TV on the Stairmaster, and then I jumped into my pool, which is right next to my gym, and I went into my sauna, which has these big cushions—I didn't even know that saunas *had* cushions—and I sat down there and read a chapter of *Autobiography of a Yogi*. Then I jumped in my pool again, and took a shower in my bathroom, which is right next to my movie theater, which is the size of Radio City—all this just downstairs!"

He laughs. "The point I'm making is, I don't *need* all that. But it doesn't suck."

"How can you possibly think that you can make a change in the world," asks Kelly, "if you can't even commit to your Downward-Facing Dog?"



Chants of a lifetime: A *kirtan* at Jivamukti.

IN YOGA'S TWENTY-FIRST-CENTURY INCARnation, just because you're not supposed to aspire to the top-of-the-line Mercedes-Benz doesn't mean you need to wear sackcloth and ashes. Take Mr. Hedge Fund. At the end of the summer, he invited about 50 guests over to lunch at his house in Southampton, a perfect clapboard six-bedroom set on a pond. Everyone lounged about his spacious deck as his maid poured white wine and a chef grilled tuna and vegetables.

Settling into a pristine white couch underneath a huge abstract painting, he explained his devotion to a type of yoga called Ashtanga, considered by many to be the purest form of yoga. The studio where Mr. Hedge Fund

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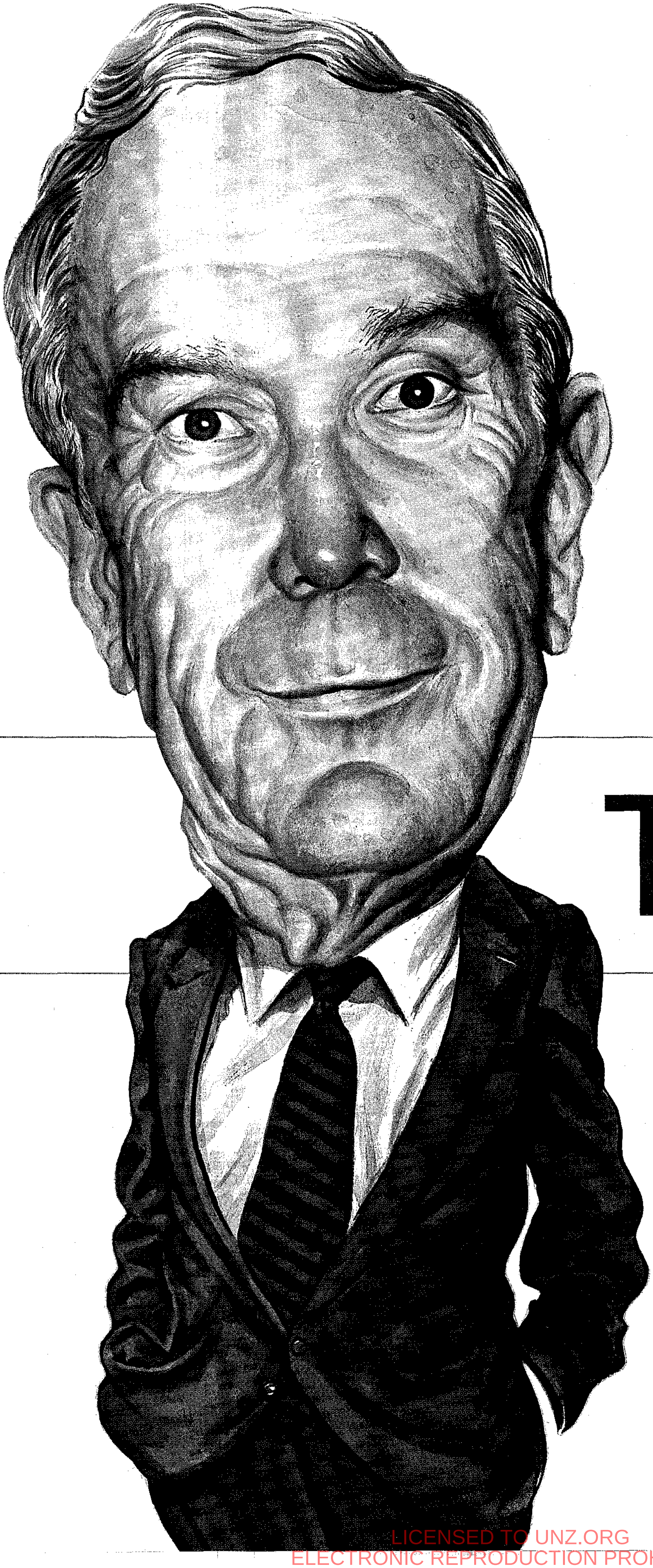

THE W

Unlike his opponent, Mike Bloomberg barred his campaign staff from even *thinking* about a transition until after the election. But now it's time to picture what Team Mike will look like. With close friends like Steve Rattner and Barbara Walters, he'll surely comb the highest echelons of New York's business and social worlds for talent. And however indebted he may be to Rudy Giuliani, Bloomberg's administration is sure to look very different from his predecessor's. Also, don't expect to see him cheering on the Yankees.

By Meryl Gordon

ILLUSTRATION BY
DREW FRIEDMAN

NNER'S CIRCLE

LET'S GET THE NICETIES OUT OF THE WAY FIRST: THE FURNITURE AT CITY Hall is going to take a beating. Mike Bloomberg is a guy who *always* puts his feet up on his desk or the nearest coffee table, and that's just what he was doing in his campaign office the day after the election, propping up his black tasseled loafers while returning calls from longtime pals and new best friends.

New Yorkers woke up to the giddy unreality of a new mayor last week, and attention immediately shifted from attack ads and exit polls to how Bloomberg and his quirky personal and management styles—the billionaire doesn't believe in job titles and insists on working trading-desk-fashion in the midst of his employees—will translate into the daily reality of running city government. As Kathleen Cudahy, the tough-talking lawyer who left City Council Speaker Peter Vallone's staff to work on Bloomberg's campaign, jokes, "Mike believes in the *no*-door policy."

While Mark Green overconfidently began planning for *his* transition several weeks ago, the Bloomberg team adamantly refused to even discuss privately the post-election landscape for fear of jinxing the candidate's prospects. "Today is day one for us," says Jonathan Capehart, a Bloomberg policy wonk and speechwriter who was previously a *Daily News* columnist. "We were really superstitious; no one wanted to talk about it before."

That changed fast. "When I got back to headquarters at 2:30 A.M. on Election Night, my phone was already ringing," says Harold Doley III, an investment banker who took a leave of absence to work on the campaign. "The résumés are rolling in."

The first rumor that circulated even before Election Night had ended was that Bloomberg would keep most of the Giuliani team on. But on his first day as mayor-elect, Bloomberg annoyed die-hard Rudyphiles by blithely announcing he may not keep *any* of Giuliani's top advisers. Based on his history as a CEO, it is more likely that Bloomberg's top picks will come from within his company, his campaign, and his prominent social circle.

It's hard to believe that anyone could be more obsessed with loyalty than Rudy Giuliani, but Mike Bloomberg built his entire financial-data and media empire by handsomely rewarding devotion—he rarely fires anyone—and viewing anyone who quits as a deserter, unworthy of ever being hired back.

So who can we expect to see in City Hall in two months? For starters, there's Patti Harris and Kevin Sheekey. These two trusted campaign advisers—the pair he thanked in his Election Night speech—are veteran Democrats who deliberately attracted minimal personal attention, making them the most important political players in New York you've never heard of. Harris, the well-connected, graciously steely former Koch arts-staff member who disburses Bloomberg's charitable millions, has been the office perfectionist who carefully guards his image, from lining up meetings to working debate prep to even approving brochure photos. Sheekey, the boyishly smooth former Moynihan strategist hired by Bloomberg several years ago to introduce him around Washington, was nicknamed "the invisible man" by campaign staff for his role as the candidate's quiet, ever-present shadow on the hustings.

"Kevin and Patti were Mike's eyes and ears," says Capehart. "Nothing happened on the campaign without them signing off." Now Harris is rumored to be in line for a deputy mayor's job, and Sheekey is likely to get an equally prominent post.

Bloomberg will also be drawing from one of the largest collections of business cards in the city. Sure, he's been paying his respects to Hispanic and African-American business leaders and politicians to create a winning coalition, and he'll make a point of putting together an unusually diverse staff for a nominal Republican. And despite the three sexual harassment lawsuits filed against Bloomberg and his company, the fact is that his inner campaign circle was populated with veteran women pols like Harris, Cudahy, and Maureen Connolly, a former Koch aide, and some of them will join him at City Hall. But what sets him apart—and it's one of the main reasons many voted for him—is the breadth of his contacts in the traditionally white and male New York business elites.

As a billionaire who lives in a lavishly appointed Upper East Side townhouse, serves on the boards of the Metropolitan Museum and Lincoln Center, entertains media royalty like Tom Brokaw and Barbara Walters and Wall Street honchos like John Rosenwald Jr., vice-chairman of Bear Stearns, and investment banker Steve Rattner, Bloomberg has a lot of very, very successful friends. He didn't hit up his wealthy pals for money during the campaign (one of the joys of being a self-funded candidate), but he'll go to the favor bank now, pitching the virtues of civic service to recruit experienced outsiders from the city's executive boardrooms.

And he's not necessarily going to be predictable about it. Aides say he's been musing out loud about urging Ray Kelly, who was police commissioner under David Dinkins and now manages security for Bear Stearns, to return to government, though not as top cop (Bernie Kerik has been asked to stay on in that position). Bloomberg may ask Kelly to try a radically different role: schools chancellor. “Ray's tough, and the unions are not going to roll him,” says an aide. Whether Kelly, who did not return my call, wants to trade an investment-bank salary for the headache and heartache of the public schools is another matter, but Bloomberg's trial balloon reveals a willingness to try shaking things up.

A BLOOMBERG ADMINISTRATION IS GOING TO be very different from Giuliani's reign, if only because the two men's personalities couldn't be more different. The mayor-elect is notoriously arrogant (not surprising in a self-made $4 billion man) and his prickliness often showed through on the campaign trail, but unlike Giuliani, he's not terribly vindictive and he tries not to bear grudges. Bloomberg's a fix-it-*now* guy who may blow up, but when it's over, it's *over*. Even when his campaign was floundering in gaffes earlier this year, he didn't fire top people and bring in a new crew. “Mike gets impatient, but he very rarely loses his temper,” says Ester Fuchs, a Barnard political-science professor and a campaign adviser. Bloomberg doesn't have a tortured dark side. He's basically a salesman, a happy person with an orderly CEO mentality, and he comes into this new job with very few enemies. At least, very few as of yet.

Republican leaders would obviously like City Hall to stay a recognizable GOP landmark, and Bloomberg aides are bracing for Giuliani, in his remaining eight weeks in office, to try to push through appointments for his cronies to government boards and judicial slots. “Every mayor does it before he leaves,” says Kathy Cudahy, “and it's already happening.”

Three amigos: On the day after the election, Mayor Giuliani, Mayor-elect Bloomberg, and Governor Pataki leave the Blue Room at City Hall together.

On the other hand, New York Democrats may be distraught over Bloomberg's victory, but they have no reason to despair over the complexion of his administration. At the new mayor's Election Night party at B.B. King's, the enthusiastic celebrants included a coterie of air-kissing Democrats, from Tina Brown and Harry Evans to Democratic fund-raisers Toni Goodale and Kathy Lacey, who both raised money for Al Gore. “I think of Mike as a Democrat, whether it's a big *D* or a little *d*,” says Lacey. “His social conscience is high, and he'll be terrific at rebuilding the city.”

On Election Night, one local news anchor seemed completely unaware of Bloomberg's broad network of social and political connections when he ominously announced: “We don't know what Mike Bloomberg's relationship will be with Betsy Gotbaum,” the Democrat newly elected as public advocate. The implication was that the two might reprise the tortured Mark Green–Rudy Giuliani relationship. But Gotbaum and Bloomberg are long-time friends: He kicked in to her campaign coffers early on, and she was one of his guests at this winter's Inner Circle dinner, hardly the recipe for a thorny government partnership.

“He helped me raise money and he gave me money,” says Gotbaum, who sees their current party affiliations as irrelevant. “We are in such trouble in New York that we all need to work together. We don't have to fight.”

Since Bloomberg, a lifelong Democrat, changed his registration simply because he thought he'd have a better shot on the GOP line, he's not going to impose party-loyalty tests on his new staff. “This is wartime; it'll be a coalition government,” says Maureen Connelly, a Democratic public-relations executive who was Bloomberg's first campaign hire. Adds Doug Schoen, Bloomberg's pollster, “Mike ran as a nonpartisan centrist, and that's how he'll govern.”

IT'S ALREADY CLEAR THAT NOT *ALL* LOYALists will get their heart's desire from Hizzoner. Mets pitcher Al Leiter and first-baseman Mark Johnson, who both stumped for Bloomberg, were sipping beers on Election Night at B.B. King's and discussing their own special-interest agenda for a post-Rudy administration. “We've seen enough of those Yankee hats,” said Johnson. “We're trying to get Mike to switch colors.”

But the day after the election, Ed Skyler, Bloomberg's lanky press spokesman, passed along Leiter and Johnson's sporting request. “I told the mayor, and he said, ‘Forget it,’ ” an exhausted Skyler confessed, laughing, and then added a vital bit of previously unknown Bloomberg information that might have changed the outcome of the campaign had it been revealed earlier. “Mike went to a few Yankees games, but he's not a big baseball fan. His favorite team is the Atlanta Braves.” The Atlanta Braves? *The Atlanta Braves!* Maybe it isn't too late for a recount. ■

Photograph by Richard B. Levine.

DRIVING MR. BLOOMBERG

A lame duck's coattails have never given such a smooth ride as Rudy's did to Mike Bloomberg. But now, things may get bumpy. **By Chris Smith**

NO ONE PAID MUCH ATTENTION TO the meeting at the time. It was just one extremely rich businessman, in a city full of them, calling on the mayor. Up until that short chat in October 1996, Michael Bloomberg and Rudy Giuliani had very little in common: Bloomberg was a registered Democrat. He'd supported David Dinkins in the 1993 race against Giuliani. All 261 pages of Bloomberg's autobiography, published the following year, go by without a single mention of Giuliani.

Then mutual self-interest pushed Bloomberg and Giuliani together and launched what last week proved to be a highly useful partnership for both men. In October 1996, Bloomberg had just flown in from Singapore and was riding back to Manhattan when he called City Hall and asked for a meeting. Giuliani was fighting with Time Warner, demanding that it clear a New York channel for Fox News. The mayor claimed he was lobbying on behalf of city jobs; skeptics denounced his efforts as political payback for Fox's owner, Rupert Murdoch, whose media outlets like the New York *Post* had boosted Rudy's run for City Hall.

Bloomberg saw an opening. He, too, had a fledgling news service that was languishing without a major cable distributor. He realized he could help himself by offering the mayor some cover: Giuliani's I'm-only-battling-for-New York-jobs argument would be slightly more credible if he were trying to force Time Warner to carry both Fox News and Bloomberg Information Television.

Both networks eventually won their spots on the satellite. But far more significant was the bond formed between Giuliani and Bloomberg. "You could see that Rudy and Mike understood each other," a Bloomberg adviser says. "They were on the same wavelength right away." They grew closer as Bloomberg mulled running and Giuliani encouraged him; as Bloomberg ran, current and former Giuliani staff coached him. Last week, their hands clasped high in the air in triumph, Giuliani and Bloomberg appeared to be soul mates.

Well, B.B. King's is no Rick's American Cafe, and the Election Night scene isn't likely to be the beginning of a beautiful friendship. Intimates of both men are already wondering about the durability of the good feeling. "There's no doubt in anyone's mind Rudy won the election for Bloomberg. This was *Rudy's* re-election," says a former high-ranking Giuliani official—who, like anyone else who has worked for Rudy, knows where Giuliani believes all credit for anything successful in New York belongs, never mind the efforts of, say, police commissioners or $50 million in campaign spending. The ex-Giuliani aide also issues a warning: "As tough and hard as the mayor is, when the deals were done with unions, he knew how to compromise in order to push his agenda. He knew how to make deals with Peter Vallone in the City Council. Even during the troubled times with him and Governor Pataki, he knew when he had to compromise. That's going to be the key. The mayor is a great politician. Bloomberg is a terrific guy. He's clearly smart. He's a leader. But if you're the boss of a business, you say it and it's done. You deal with your bankers and your customers; Bloomberg didn't even have to deal with public stockholders. Any slipups—in light of September 11—are gonna be very, very hard to recover from. It'll be very interesting to watch the first 100 days of this administration."

> "Rudy Giuliani will never disappear. Mike's going to look to carve out his own very big public niche. And I wouldn't be surprised if that causes a strain."

A second key Giuliani-administration veteran is more explicit about who will be watching most intently, and more dubious about how long the Giuliani-Bloomberg love match will last. "He's got a couple of books to write. He's been ill and he wants to get a piece of his life back. So I take him at his word that he's gonna be real busy," the former aide says. "But Rudy Giuliani will never disappear, that's for sure. Mike's going to look to carve out his own very big public niche as mayor. And I wouldn't be surprised if that causes a strain between them."

BLOOMBERG WOULD APPEAR TO HAVE weightier problems. His first crisis is likely to hit in February, when he presents a preliminary budget that attempts to close a projected $4 billion deficit. "When we came in, in January 1994, it was a bad economic situation but not as bad as this," says a former Giuliani official. "There's gonna be a lot of cuts that piss people off." Contracts with the teachers', firefighters', and police unions have expired, or will very soon, and instead of satisfying a pent-up demand for raises, Bloomberg will be talking to labor about layoffs. The one agency where it's crucial for Bloomberg to retain people, the Police Department, is hemorrhaging close to 200 retirees a month. Bloomberg will also have to decide whether to try to influence the selection of a new, Democratic Speaker of the City Council.

But touching or underlying all of these issues, especially at the beginning of his administration, is Bloomberg's relationship with Giuliani—a man who doesn't necessarily have Bloomberg's best interests at heart. With their mutual enemy, Mark Green, dispatched, the dynamic between Giuliani and Bloomberg will change, and fast. Giuliani realizes he needs some deniability in case Bloomberg is a spectacular failure.

Bloomberg's breakfast with Freddy Ferrer drew all the cameras last week, but it was a quiet phone call he made the next day, to Manhattan borough president C. Virginia Fields, that surely got the incumbent's attention: Giuliani ignored Fields for nearly his entire time in office. Last week's press-conference posturing by Bloomberg, that *he'd* be the one deciding whether Giuliani headed the World Trade Center recovery agency, may have given Bloomberg a measure of useful public-relations distance from his patron. There's no doubt, however, who will make the call about Rudy's future employment.

"He'll look for a position that allows him to be free-swinging," says Ed Koch, who despises Giuliani but teamed with him to endorse Bloomberg. "Giuliani has to keep himself in the information area, people have to know about him continuously, he can't allow people to forget about him, because his goal in life, based on his history and his comments, is that he wants to be mayor again." One thing Bloomberg and Giuliani share is an elastic loyalty to the GOP; don't think that just because Giuliani put Bloomberg into City Hall, he'll hesitate to kick him out in 2005.

Interestingly, Bloomberg's ties to Governor George Pataki look far stronger. Pataki needs a relatively healthy New York City when he's running for re-election next year, of course. But the pair have two women linking them as well. Bloomberg's girlfriend, Diana Taylor, was an assistant secretary in the Pataki Cabinet for three years. Bloomberg also wisely cultivated a friendship with Zenia Mucha, Pataki's barnacle-tough strategist, who is now an executive at ABC.

Giuliani antagonists are already eager to draw unflattering comparisons with Bloomberg. A November 18 memorial service for Fire Department widows was postponed the day after Bloomberg's win. "We didn't want to hold it while the mayor who is spitting in the eye of firefighters' widows is still in office," a fire union official says. "We'd rather wait and give Mike the honor of addressing the memorial." The media, of course, will look for any contrasts between the behaloed Giuliani and the novice, potty-mouthed Bloomberg; any hints of second-guessing or backstage string-pulling by Giuliani will immediately be in three-inch, boldfaced front-page tabloid type. Yet Bloomberg's ability to respond is severely restricted. "Bloomberg may get a little irritated if there are stories about the shadow mayor or the 'real' mayor," a Bloomberg adviser says. "But he owes Rudy—big."

Perhaps Bloomberg has already ordered the RUDY GIULIANI WAY signs for the nondescript street adjoining Jacob Ruppert Place behind home plate at Yankee Stadium. Somehow, though, it's hard to imagine one block of pavement satisfying a man who believes there'd be no city for Mike Bloomberg to govern if he, Rudy Giuliani, hadn't saved it. ■

CARPE DEMS

Why did so many Democrats desert Mark Green once they were in the privacy of the voting booth? Distrust of liberal politics and worship of wealth made city voters welcome a mogulocracy. **By Michael Tomasky**

IN THE DAYS LEADING UP TO THE ELECTION, I received some e-mails from a few readers who, broadly speaking, fell into the category of Democrats for Bloomberg. They were not, they assured me, quislings or disloyalists. One woman came from a family in which the occasion of her 16th birthday was marked by a gift from her father not of *Abbey Road* or *Frampton Comes Alive!* but of a subscription to *The Nation*—among other things, the magazine to which a frequent contributor over the years, alone among New York politicians, had been Mark Green.

My correspondents weren't closet right-wingers. But they were persuaded that Mike Bloomberg's independence from the local political infrastructure made him, as one put it, not "an excellent choice, just a better choice." I wrote back to all of them: Didn't the way these two men arrived at this point count for anything? One had done obviously impressive things in the private sector, but his involvement in the life of the city was largely built around the act of opening his checkbook. The other had graduated from Harvard Law in 1970 with good enough grades that he could have joined any white-shoe firm he'd chosen and contented himself with some nice pro bono work; instead, at considerable financial sacrifice, he spent 30 years fighting for the things—granted, sometimes unsuccessfully, sometimes artlessly—in which he believed.

Bloomberg's perceived strength (and only time will tell whether it's an actual strength) was exactly Green's perceived weakness. In a word, *management*.

I got exactly nowhere with this argument. At first, I confess, I was shocked. In the home in which I was raised, and in the milieu of friends and associates with whom I have surrounded myself now, this argument is virtually an automatic deal-closer. But my readers' responses, and the election's result, made me start thinking this through a little more deeply. When did $4 billion and no civic track record become better credentials—to Democrats!—than years of salaried public service spent aiming a sword at mobbed-up garbage carters and the tobacco lobby?

For all the talk about how September 11 transformed things, and it did, this change occurred long before then. Thirty years ago, or even ten, Green's credentials would have defeated Bloomberg's money. But in the past decade or so, the universe of people for whom this liberal ideal of public service would have made Green the better choice has contracted, and the vineyards in which Green has toiled have come to smell, to too many citizens, of rotten grapes. This has happened for some reasons that are the fault of Democrats, and some reasons that aren't. But if the local Democratic Party is to pick up its thoroughly shattered pieces and move forward from here, it needs to understand and do something about them.

IT WAS STRIKING TO ME THAT THE LAST FULL week of this mayoral campaign was the same week that anti-government rhetoric in Washington was on unprecedentedly frank display. Tom DeLay and his charges said quite openly that they were opposed to an airline-security bill, which no less a conservative than Jesse Helms had voted for in the Senate, because it would add 28,000 unionized employees to the federal workforce. The argument—by hook or by crook, but that's politics—won the day.

Obviously, it would be absurd to say there's a direct link between that legislation and Bloomberg's victory. But there is, perhaps, a historical one. The DeLay position on that bill was just a more transparent version of an argument that has been the beating heart of national Republican ideology since Ronald Reagan's victory 21 years ago: The less government, the better. Clearly, this argument hasn't taken hold in New York City in the way it has in DeLay's Texas, or in the fifteen other states Al Gore lost by landslide proportions last year. But so many people have been saying it with such ferocity for so long that, even here, the message has seeped in like gas through the crevices. Rudy Giuliani, in his 1993 campaign and in his governance, has offered a version of the argument tuned finely to a New York wavelength; his rhetoric about "old thinking," and about actually feeling sorry for people stuck in some befogged, Marxian past, helped shift public perception dramatically. The old, reform-era default position for most New York Democrats was one of reflexive respect for a life spent in liberal politics. The new position is that of automatically looking askance at such a life.

Changes in the media over the past ten years have contributed to the shift as well. I think first and foremost of the cable-television screaming shows, on which a superficial, lunch-bucket populism (of millionaire hosts!) has become the guiding ethos. These shows have transformed the discourse—I would say disfigured it—into a language of emotionalism that denigrates qualities once associated with leadership and preparation for public life. In this lexicon, by far the worst sin is that of elitism, which is defined by three criteria: having gone to a fancy-pants university (Bloomberg has a Harvard MBA, just as W. went to Yale, but it somehow doesn't count against Republicans, who are understood to have escaped Cambridge or New Haven without having been indoctrinated); being intelligent in a wonkish and admittedly sometimes proselytizing way; and, usually, espousing liberal politics. To meet those criteria, as Al Gore learned to his woe, is to be condemned as "out of touch" with the regular Joes. It was Gore, of course, who was for a higher minimum wage and for giving those Joes more generous prescription-drug benefits, but never mind.

In New York, the tabloids carry forward with that emotionalist-populist ethos, and the effect is to frame debate in a way that rewards the candidate who can connect with the voters' visceral skepticism about public affairs. Bloomberg did this well—not on the stump, where he never did anything very well, but in his ads (fortunately for him, far more people saw the ads). The pseudo-populist response to his spending—"Hey, it's his money"—ended up insulating him from a rigorous examination by the media of where, and I mean specifically into whose pockets, some of that money may have gone. Then, of course, there's another face of New York journalism, which is populism's antipode but which sits cheek-by-jowl with it in the pages of the very same newspapers—the cult of celebrity and wealth. Advantage, Bloomberg on this front as well; in many respects it's no surprise at all that a mogulocracy should take root in the city that the richest and most powerful people in America call home.

There but for fortune: Thirty years of public service couldn't put Green in Gracie Mansion.

MARK GREEN AND HIS PARTY ARE NOT RESPONSIBLE for any of the foregoing, but they are responsible for the way they have answered those shifts. And this, I think, is what my e-mailers were getting at.

Forget, for the moment, the improbable events of the past two months. Forget the World Trade Center, forget Bloomberg's $50 million, forget Green's inferior—and, at the end, quite dubious—ad campaign. Forget even the racial anthrax thrown into the election by Al Sharpton and Roberto Ramirez, about whom I will have a great deal to say in the near future. In those and other particulars, this campaign followed a script no one could have written.

But on another level, the campaign followed a script that any reasonably knowledgeable observer of city politics could have written with ease. Once again, the Democratic Party's standard-bearer ended up a captive of the party's constituent elements; once again, the party nominated a person who had respectably—I'd say more than respectably—paid his dues, at a historical moment when dues-paying strikes even many Democrats as tinkering under the hood of a car that hasn't been roadworthy for years. Bloomberg's perceived strength—and only time will tell whether it's an actual strength—was exactly Green's perceived weakness. In a word, *management*. In more than a word, it's about giving voters the sense that new things will be tried, that risks will be taken, that entrenched interests will be shaken, and that time-servers and Mau-Mauers of various stripes will be told that the rules have changed.

That's not easy to do. While recognizing that Green didn't manage it, I nevertheless felt sympathy for him on that score. In part it's a function of just how diverse and cantankerous this party is—Al Sharpton to Dov Hikind and everything in between. Impossible to keep peace in that jungle. I spoke to Green briefly off the record the Saturday before the vote, and again on Election Night when it still seemed he might win. I know exactly how hamstrung he felt, not only by Sharpton but also by the dozens of local sultans and suzerains playing out their infuriating, secret agendas.

If New York's Democratic Party is going to recapture the loyalty of voters like my correspondents and return some nobility to the idea of public service, it's going to have to do it by showing people that public service is producing a creative government that's doing them some tangible good. Bill Clinton understood this on a national level. He embraced welfare reform and free trade and the death penalty, and attacked Sister Souljah, but he still had white liberals, blacks, and Latinos eating out of his hand. He defended, at crucial moments, the things that were really important; he basically kept alive the notions of activist government and public service while modifying them to adjust to the forces I cited above; and his political will was such that his party changed according to his designs.

Some of the things Clinton did, you simply couldn't do in New York. But just as Giuliani tailored Reaganism to suit his circumstances, the Democrats need someone who can create a New York brand of Clintonism. There's no heir apparent to that on the scene. Maybe Bill and Hillary can move to Sutton Place in time for the next election. Or maybe the Democrats, about whom I wrote essentially this same article during the mayoral debacle of 1997, can finally start figuring all this out. ■

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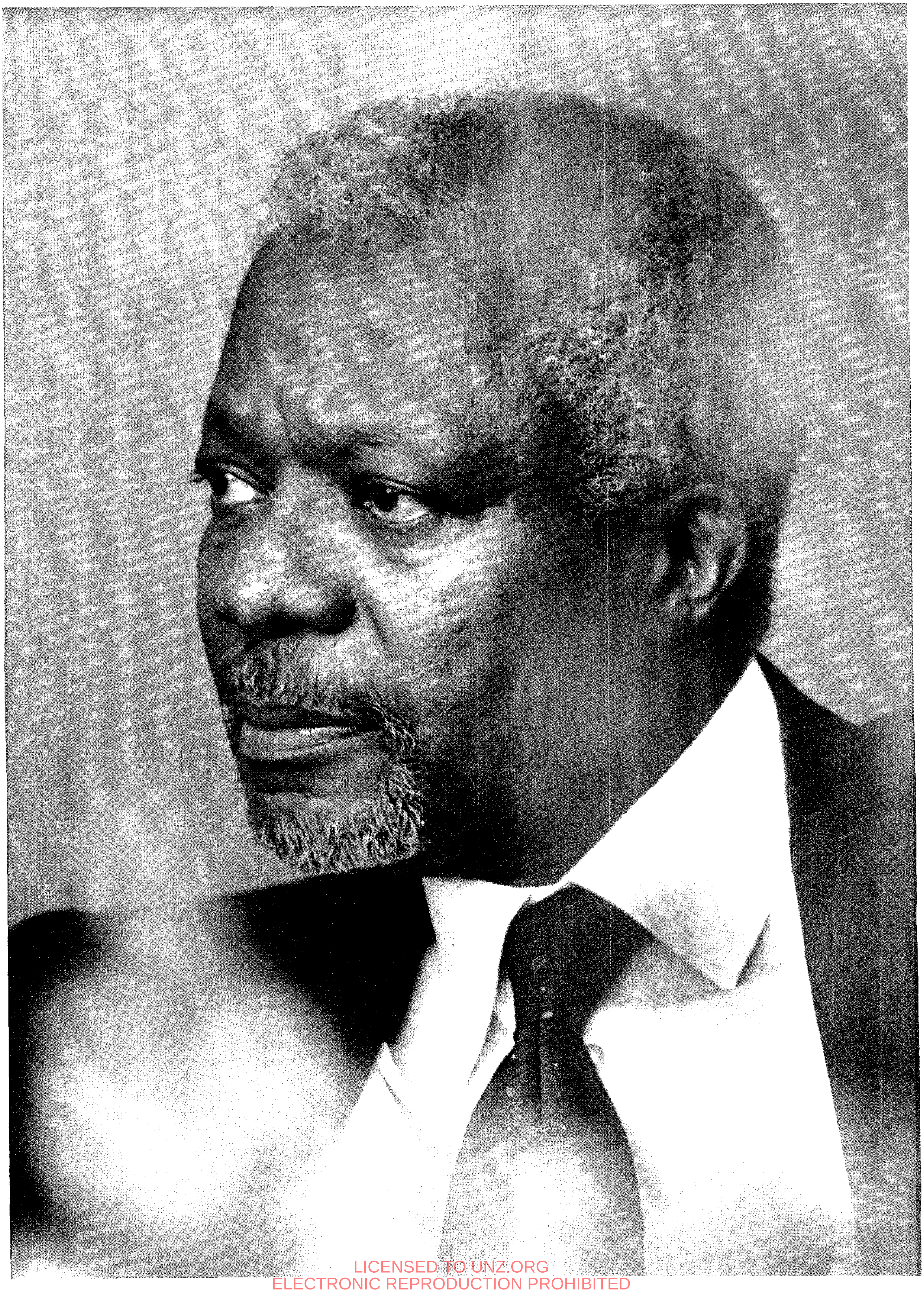
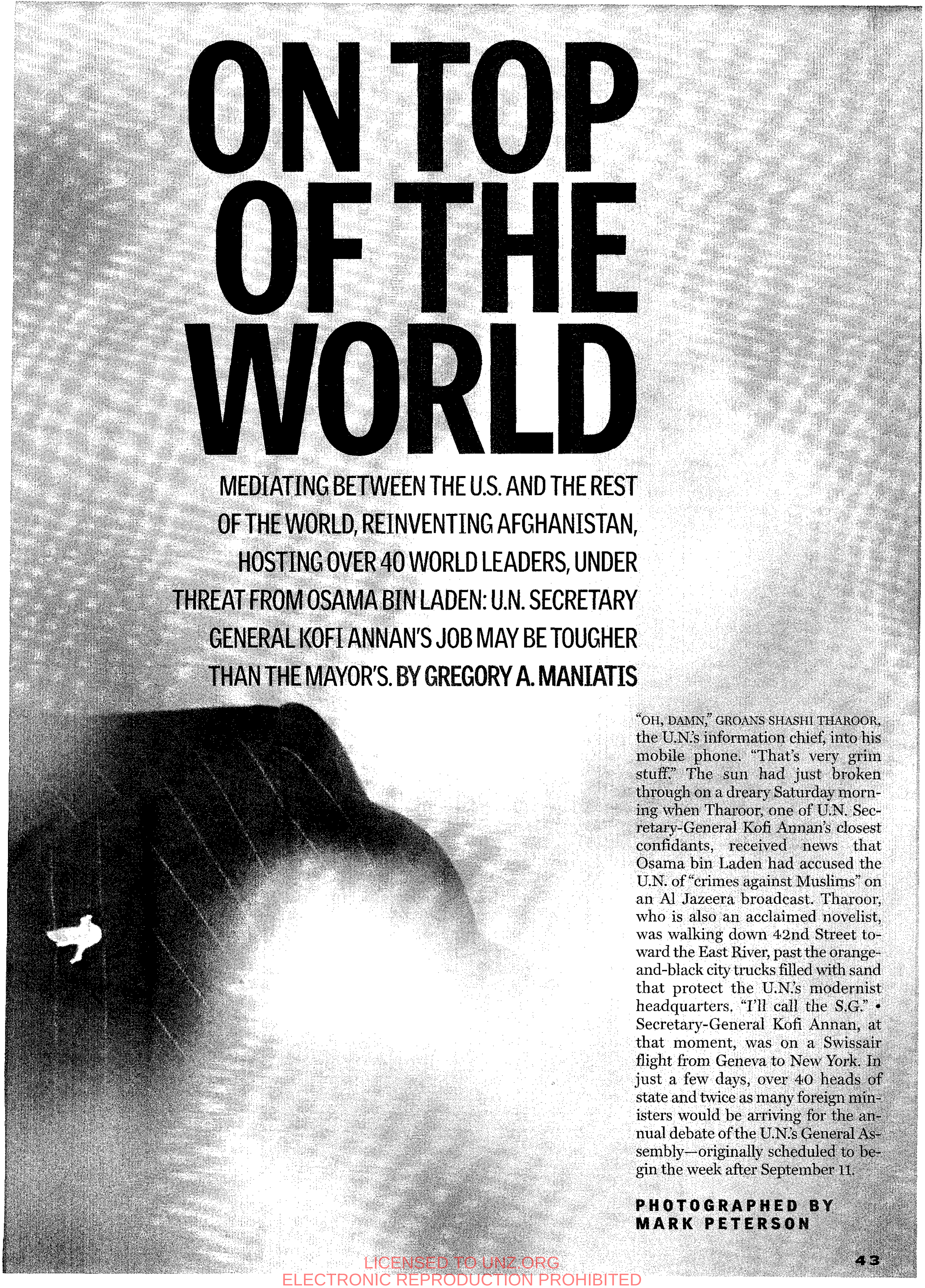
Photograph by James Leynse/Corbis SABA.



ON TOP OF THE WORLD

MEDIATING BETWEEN THE U.S. AND THE REST OF THE WORLD, REINVENTING AFGHANISTAN, HOSTING OVER 40 WORLD LEADERS, UNDER THREAT FROM OSAMA BIN LADEN: U.N. SECRETARY GENERAL KOFI ANNAN'S JOB MAY BE TOUGHER THAN THE MAYOR'S. **BY GREGORY A. MANIATIS**



"OH, DAMN," GROANS SHASHI THAROOR, the U.N.'s information chief, into his mobile phone. "That's very grim stuff." The sun had just broken through on a dreary Saturday morning when Tharoor, one of U.N. Secretary-General Kofi Annan's closest confidants, received news that Osama bin Laden had accused the U.N. of "crimes against Muslims" on an Al Jazeera broadcast. Tharoor, who is also an acclaimed novelist, was walking down 42nd Street toward the East River, past the orange-and-black city trucks filled with sand that protect the U.N.'s modernist headquarters. "I'll call the S.G." • Secretary-General Kofi Annan, at that moment, was on a Swissair flight from Geneva to New York. In just a few days, over 40 heads of state and twice as many foreign ministers would be arriving for the annual debate of the U.N.'s General Assembly—originally scheduled to begin the week after September 11.

PHOTOGRAPHED BY MARK PETERSON

Calming voice: With John Negroponte.

As Tharoor pauses at a checkpoint to show his I.D., he tells the guard of bin Laden's threat. "Security's already as high as it can get," he says, shrugging.

Bin Laden's jeremiad underscored a new reality: Kofi Annan is at the diplomatic ground zero of the current conflict. On any given day, Annan, born in Ghana and educated at Macalester College and MIT, will log over a dozen calls to a pantheon of world leaders—Pakistan's Musharraf, Saudi Arabia's Abdullah, Iran's Khatami, Sharon, Bush, Arafat.

For a U.N. secretary-general, of course, the most difficult relationship is with the U.S. "Inside this building," says Fred Eckhard, Annan's spokesman, "nothing really happens without U.S. support." The conflict with Osama bin Laden and the Taliban has further complicated the relationship—but it's also brought unprecedented opportunity. And Annan's challenge now is to foster the nascent internationalism of the U.S. while keeping the conflict in Afghanistan from becoming an even worse tragedy.

"KOFI IS THE INTERNATIONAL ROCK STAR OF DIPLOMACY," SAYS RICHARD HOLBROOKE. "HE HAS A NEARLY MAGICAL ABILITY TO MOVE PEOPLE THROUGH HIS PERSONAL CHARM AND GENTLE STRENGTH."

"The U.S. is the only superpower in the world," says Annan, in his liltingly accented English (it sounds more Caribbean than African). "It has been very successful, and sometimes success has its own hubris. The temptation to do it alone is a very strong one. But as the world becomes more interdependent, there are quite a lot of issues no one country can handle. We need to accept that in certain situations the collective interest is the national interest."

Even to his peers, Annan is a glamorous figure. "Kofi is the international rock star of diplomacy," says Richard Holbrooke, who was President Clinton's table-thumping ambassador to the U.N. "He has a nearly magical ability to move people through his personal charm and gentle strength."

Rock star isn't an exaggeration. Traveling abroad, especially in Africa, he draws rapt crowds in the thousands. Even on a normal morning, as he walks by visitors waiting to tour the U.N., it is not unusual for them to break into applause.

Whereas previous secretary-generals have become identified with the U.N. bureaucracy, Annan has made his reputation as an honest broker among world leaders. "His role is like that of a constitutional monarch—he has no real power but he encourages, advises, and warns," says Sir Kieran Prendergast, an avuncular British ambassador who is now Annan's top political adviser. "He nudges them along. And he gets on remarkably well with some very difficult people."

Within days of the attacks on the World Trade Center and the Pentagon, Congress released $582 million in U.N. arrears, ending a long policy of neglect (and, at least on one side of the congressional aisle, outright hostility) that came close to losing the U.S. its vote in the General Assembly. "The superpower realized it can't order governments to do things on their own territory," says Sir Jeremy Greenstock, Britain's U.N. ambassador. Within 24 hours, both the General Assembly, which represents all 189 member states, and the Security Council, the more rarefied executive body, unanimously passed resolutions condemning the attacks. "I'm happy to say," says Annan, "that this house reacted very effectively and very quickly."

Then, on September 28, the Security Council passed a resolution that binds member states to adapt their anti-terror laws and pursue terrorists. "That was historic," Annan says. "Normally the Security Council passes resolutions dealing with individual crisis spots. But this is something that applies to all member states around the world."

The dramatic gesture was backed by real teeth, which the U.N. rarely shows: Economic or even military sanctions will be imposed on states that provide financing, support, or safe harbor for terrorists. Rather than simply raise their hands to vote on the resolution, all fifteen council members stood in unison.

Washington, which prefers unilateral action to the U.N.'s often-tortuous multilateralism, knew it had no choice this time but to collaborate. "A lot of countries don't want to be directly in coalition with the U.S. or to be dictated to by the U.S.," says former senator Timothy E. Wirth, who is president of Ted Turner's U.N. Foundation. "But they will go along with a U.N.-coordinated coalition."

"There's a new spirit of cooperation," Annan says, building steeples with his fingers. "I'm in touch very often with Secretary of State Powell and the president himself." Powell and Annan speak several times a week.

"Powell's willingness to consult and listen is vital—Kofi helps him understand what the world is thinking," says one diplomat close to both men. "He's candid but subtle: He can say, 'You guys are screwing up by bombing so much that you'll lose the entire Islamic world,' without actually saying it directly."

The courtship between Washington and the U.N. is still in a fragile place. "Kofi has a very close relationship with Powell, but he doesn't feel very close to other members of the administration, particularly Rice," says an eminent figure in the foreign-policy establishment. "She seems to want to keep her distance from the U.N.—it's almost as if she doesn't want anyone to think she's soft-minded."

AT 5 A.M., KOFI ANNAN WAS ASLEEP IN HIS townhouse at 3 Sutton Place, which he shares with his wife, Nane, a Swedish lawyer turned painter, when the phone woke him. "In the sort of business we are in," Annan said with a smile, "usually when you get a call that early in the morning, it is something disastrous."

In fact, the call was to tell him that he and the U.N. had won the Nobel Peace Prize. Whether the news is good or bad, though, Annan's reaction is marked by an uncanny equanimity. Tharoor dubs him a yogi. "He has a tremendous inner strength," says Nane, a niece of Raoul Wallenberg, the Swedish diplomat who died rescuing thousands of Jews in World War II.

Annan is a small man, hardly five foot seven, but a room's center of gravity moves with him. His style of conveying reactions with the utmost subtlety hushes colleagues, who fear they might miss a signal. "When he's displeased or angry, there's just the flicker of the eyes, or he just looks down briefly," says Sir Jeremy.

Although he is not considered an intellectual heavyweight, his admirers refer to Annan's preternatural instinct for saying and doing precisely the right thing. This, along with the moral authority he draws from not having any national interest or personal agenda—he's spent his entire professional life at the U.N.—explains much of his success. "He's the least ego-driven person I've met," says John Ruggie, who was Annan's chief strategist until April and is now at Harvard. "It's almost as if he removes himself from the mess and says, 'This is not about me.' It comes from a deep sense of personal security from knowing who he is."

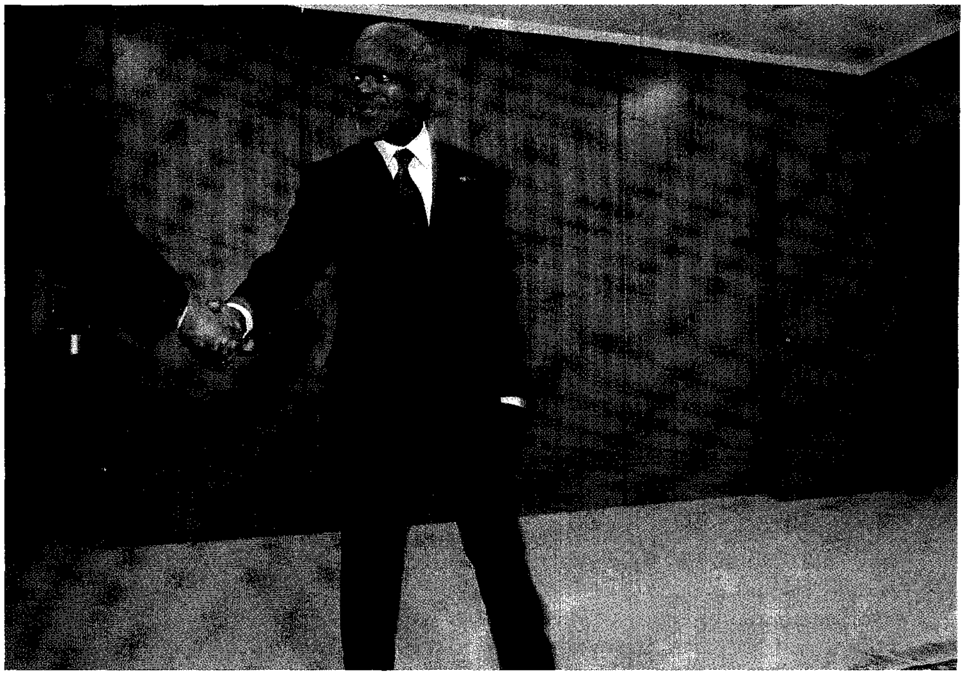
In large part, Nane says, Annan learned who he was from his father, a hereditary Ghanaian noble and elected governor whom his son has described as reserved but forceful. But Annan also benefited from an intense curiosity about the world that first took him to Macalester in Minnesota to study economics at 20, and then to postings in Geneva, Addis Ababa, and Cairo. His only time away from the U.N. was in the early seventies, when he earned a management degree from MIT. And since 1983, he and Nane, who have three children from their first marriages, have lived in Manhattan.

The Nobel committee cited Annan for promoting human rights, combating AIDS, and reviving an organization long paralyzed by power disagreements and meager resources. "Kofi restored the U.N.," Holbrooke says unequivocally. In awarding him a second five-year term in June, the General Assembly broke protocol for the first time in its history; the post should have gone to an Asian.

Since September 11, Annan has kicked the U.N. into higher gear, bringing a CEO's sensibility to managing the crisis. "There are times when I have to be a secretary," says Annan. "And there are times when I have to be a general and show leadership." These are such times.

AT TEN EVERY MORNING, ANNAN'S "AFGHANISTAN team" gathers in the drab thirty-eighth-floor conference room beside his office. "Kofi always begins by asking about the humanitarian issues—how much food is getting in, how many refugees are moving across the border," says John Renninger, who heads the newly created crisis group. "Then we get an update from Brahimi about his negotiations."

Since October 15, Lakhdar Brahimi has been responsible for forging an agreement among the factional leaders in Afghanistan, as well with its neighbors, for a post-Taliban government. A former Algerian foreign minister, Brahimi is universally respected in the Muslim world and has Annan's complete trust. But he took on the job with reluctance. He had spent spent two years in the late nineties on the same mission before quitting in frustration. "No one in Washington and London cared about what was going on in Afghanistan," says Prendergast. Adds Gillian Martin Sorensen, another top Annan aide: "There were a lot of people here who knew trouble was coming." Concurs Ruggie: "All the debates about why they hate us, about Al Qaeda, are not new to anyone who's worked at the U.N."



Smooth operator: Pressing flesh in his office.

Last week, the morning meetings were consumed by what Brahimi would propose on November 12, when Powell meets at the U.N. with his counterparts. Should the former king be restored, a tribal assembly convened, the Taliban consulted? Brahimi insists that only a broad-based coalition can govern Afghanistan—he has even posited rotating the country's leadership among twelve tribal leaders.

Brahimi has made rapid progress, but the feeling at the meetings is that it might be jeopardized. "Suddenly, the political progress is outpacing the military campaign," says Edward Mortimer, Annan's influential chief speechwriter. "I don't know if Brahimi's proposals can sustain the uncertainty of when the military campaign will end."

WHEN BUSH DECLARED IN EARLY OCTOBER that the U.N. would be crucial to nation-building in Afghanistan, it might have seemed like a compliment. But at the U.N., it sounded more like a buck being passed. "The U.N. does not want to get thrown this dog," one diplomat close to Annan says. "They do not want to be left with this monster without the resources they need."

This question has become a source of great tension since September 11. As Prendergast colorfully puts it, "We're obviously concerned that they'll pile up tasks on the U.N. like an overpacked donkey in the bazaar—and then walk away."

The Rwanda genocide in 1994 nearly ruined the U.N.'s reputation, and that of Annan too—he was chief of the U.N. peacekeeping division when its forces failed to stop the massacres. Although Annan resurrected his career by commissioning an unsparing report and issuing an apology, there is still palpable bitterness that member states failed to support the U.N. “For two years, Madeleine Albright's sole job here was to make sure the Security Council didn't do anything,” says Harvard's John Ruggie. “The Clinton administration was absolutely brutal, shifting blame wherever they could—but Annan never lost his cool.”

World Turner: Ted Turner with Negroponte.

While the U.N. has rehabilitated its reputation with highly praised missions in East Timor and Kosovo, Afghanistan is of a different magnitude. “Kosovo and Timor each represent about one-twentieth of the scope of the challenge in Afghanistan,” says David Malone, a former Canadian ambassador who heads the International Peace Academy.

The U.N. does not want to send a peacekeeping force to Afghanistan. “If the Taliban falls,” says Eckhard, “30 percent of them will go underground and become guerrillas—and we'll be the enemy.” The U.N. is already the biggest private employer in Afghanistan, with 5,800 people working in all the major cities.

A multinational force—led, perhaps, by Turkey—is Washington's latest preference, but it has not found favor at the U.N. “We tend to promote a third option,” Prendergast says, “that of a homegrown Afghan force.”

The crisis, meanwhile, has mobilized nearly all of the U.N.'s hundred or so agencies, from the World Health Organization to UNICEF to the U.N. Development Programme and the World Bank. All told, the U.N. employs over 64,000 people worldwide—not including 47,000 peacekeepers in fifteen countries.

"ALL THE DEBATES ABOUT WHY THEY HATE US, ABOUT AL QAEDA, ARE NOT NEW TO ANYONE WHO'S WORKED AT THE U.N.," SAYS A FORMER AIDE.

“HEY, TED—IT'S GREAT SEEING YOU! EVERY time we meet, I pick up another $31 million check!” John Negroponte, America's polished and formidable U.N. ambassador, has just spotted Ted Turner at a reception last Monday night.

A career foreign-service officer, Negroponte has kept a low profile since the Senate rushed through his controversial nomination in September, and the reception is his first as ambassador. Turner is the U.N.'s guardian angel, the man who stepped in to pay Washington's dues to the U.N. when Congress refused. The latest handout came in September—the $31 million went to bridging the gap between what the U.N. says Washington owes and what Congress thinks it should pay. With his girlfriend, Frederique D'Arragon, in a red twill suit by his side, Turner is nonetheless regaling guests with stories about Jane Fonda. “I know, I was married to her! That thing about Vietnam was all a mistake!” Negroponte, who as a political officer in Vietnam during the war staked out a position more hard-line than Henry Kissinger's, didn't blink.

Later in the evening, Turner corners Negroponte and exclaims: “You know, we're fortunate that all these attacks happened, because you never could have done your job without this!” He goes on. “In fact, I didn't know how we were going to get the U.S. to become more internationally minded. It seemed impossible. But now, I think, we've got a chance!”

“Yes,” the ever-discreet Negroponte replies quietly, hoping to turn the conversation, “but there's the real question of how we can contain fundamentalist Islam.”

Turner booms back: “Well, we're glad you're onboard!”

Negroponte, whose brother Nicholas is the founder of the MIT Media Lab, is a Colin Powell confidant. He started his job on a Monday, and by Friday, Negroponte says with palpable pleasure, “I got the anti-terrorism legislation passed unanimously—to my surprise!”

The London-born son of a Greek shipowner, Negroponte has led a luminous foreign-service career, though it was marred by controversy over his stint as ambassador in Honduras in the early eighties; Negroponte's accusers say he turned a blind eye to rampant human-rights abuses. But September 11 quelled congressional critics, who did not want the U.S. to be left voiceless at the U.N.

Images of a vast and bumbling bureaucracy, with its associations of world government and black helicopters (a U.N. brochure states explicitly that no such helicopters exist), did much to ignite anti-U.N. sentiment, fueled persistently by Senator Jesse Helms. As a result, shrugs an adviser, “no ambitious politician in the U.S. can say anything good about the U.N.”

SHORTLY AFTER 9 A.M. ON THE MORNING OF Tuesday, October 30, Annan makes his way past the Barbara Hepworth sculpture in the U.N. plaza. There he is met by Richard Roth of CNN, who'd been alerted by Annan's aides that he would make some “off the cuff” comments. The statement he delivers, however, has been labored over for days by his staff. He essentially calls for an end to the bombing campaign. “What I am saying is that we would want to see this whole military operation ended as soon as possible, particularly the air action, so that we can begin to move in our supplies.”

Annan's staff did not want it to play heavily in the U.S. for fear of embarrassing Washington—so there was no press conference or even an announcement to the correspondents on the third floor. But the pressure had increased from Europe and elsewhere for Annan to take a stronger stand. "He needed to reassert that he was the secretary-general of the United Nations, not of the United States," confides one aide. "We knew that while this country doesn't take him that seriously, Europe and the developing countries look at every word he says. They need him to legitimize their own actions to their people."

The statement found its target while producing minimal collateral damage in America (none of the first-tier American dailies reported it), even as it reverberated abroad. "I was in Japan when he made that statement," says Annan deputy Mark Malloch Brown, "and journalists buttonholed me for an elaboration. Around the rest of the world, it echoes." Annan can say one thing to Charlie Rose—how, for instance, "the poor are poor not because of globalization, but because they're not getting enough of it," a message crafted for an American audience—and send quite a different message to *Le Monde* or *Al Hayat*. Earlier this month, his aides say Annan was livid after Mary Robinson, the U.N. high commissioner for human rights, called in mid-October to suspend the bombing. Annan has been focusing increasingly on making the U.N. speak with one voice, and Robinson broke rank with her remarks. "There's a huge attention paid to words," say Malloch Brown, himself a former writer for *The Economist*.

This precision stands in stark contrast to Bush's use of language—his invocation of a "crusade," for instance, sent the world reeling. "It's surprising Washington doesn't know the effect of such statements," says Prendergast. "Ever since Rumsfeld said he didn't know if the U.S. could capture bin Laden, my impression is that the Taliban's morale has risen! They lap up these unsolicited comments."

There are moments that echo in the corridors of the U.N. and deeply shape perceptions there that most Americans have never heard of. One example: On May 12, 1996, *60 Minutes* aired a Lesley Stahl segment filmed in Iraq in which she was surrounded by dying, fly-ridden children. Back in the studio, Stahl said to Madeleine Albright, then the ambassador to the U.N., "We've heard that half a million children have died. I mean, that's more children than died in Hiroshima. Is the price worth it?" Albright looks her in the eye and says, "I think this is a very hard choice, but the price—we think the price is worth it." That clip is still shown frequently around the world.

The lack of coverage in the U.S. is also a sore point. "It seemed in all those pages after the attacks, maybe a column could have been found to say what we were up to," says Mortimer, a former foreign-affairs editor of the *Financial Times*. "We have a branding problem," says an aide.

SITTING AT HIS DESK, WITH ITS VIEW OUT OVER the East River toward Queens, Annan is talking about the new world. "I would hope we've all learned something since the 11th of September," he says. "There are issues in this world today that no one country, however powerful, can solve alone."

Annan's term is up in 2006. Nane says they have discussed settling in Ghana when he retires to open a tomato-processing plant. Tribal leaders asked him a few years ago if he would consider becoming Paramount Chief of Akwamu; he declined. For now his work is here, in what he likes to call the house—*his* house. "It's a long-term proposition," he says, his hand pulling at his graying goatee. "And some of the traditional problems are still with us—poverty, ignorance, education. These are issues we should focus on much more aggressively than we've done so far." ■

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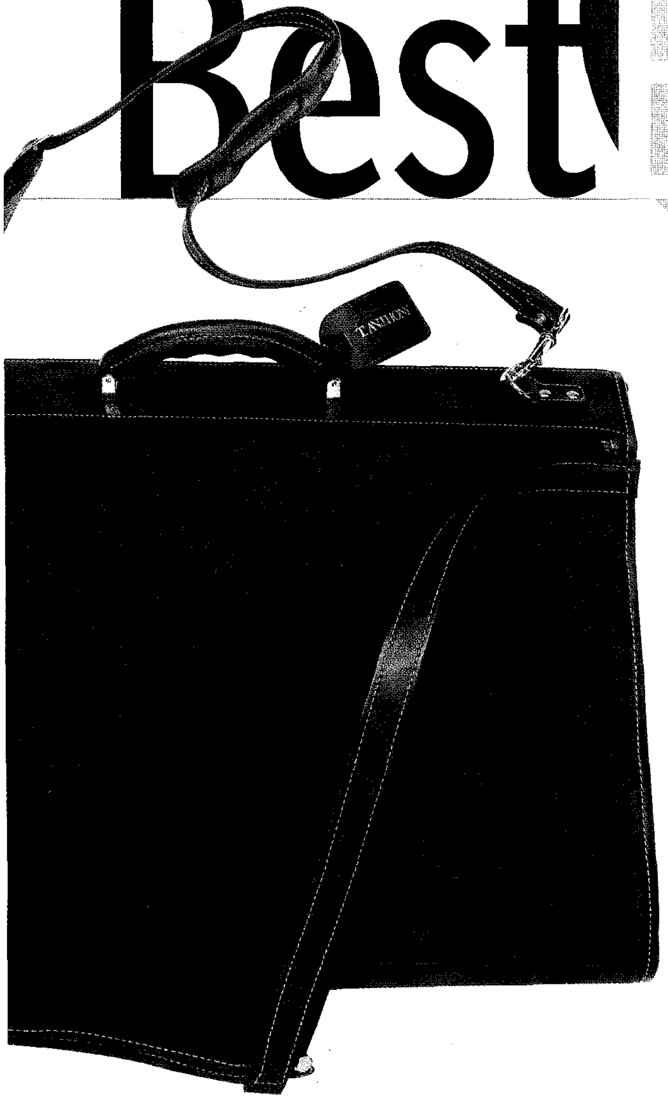
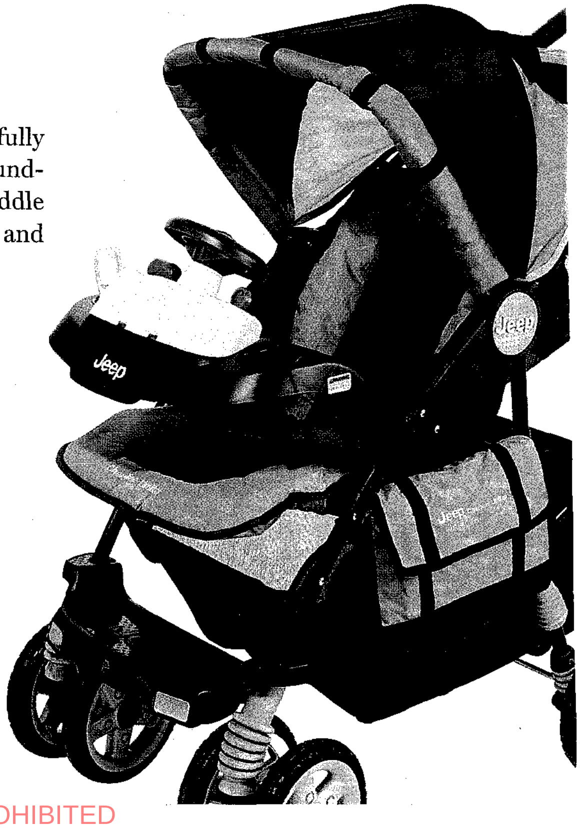


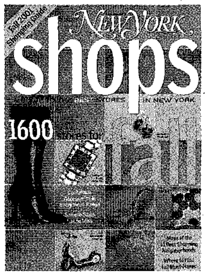
Into the Fold New rules limiting air passengers to a single carry-on bag are pushing even seasoned travelers' packing skills to the limit. This tri-fold garment bag, new from T. Anthony, holds as much as an average garment bag but still fits in an overhead compartment. Available in black with tan trim, in red with black trim, in tweed with tan trim, or as shown ($450).

► **T. ANTHONY LTD.**
445 Park Avenue, at 56th Street/212-750-9797

S.U.Wee Move over Maclaren, there's a new stroller in town: Jeep's fully loaded sidewalk cruiser comes with an adjustable seat and a very real-sounding car horn and engine rev, as well as parental perks like removable saddle bags, one-handed folding capability, and a sturdy tray with locking lid and dual cup holders. For kids up to 45 pounds ($89.99).

► **TOYS 'R' US**
24–32 Union Square East/212-674-8697



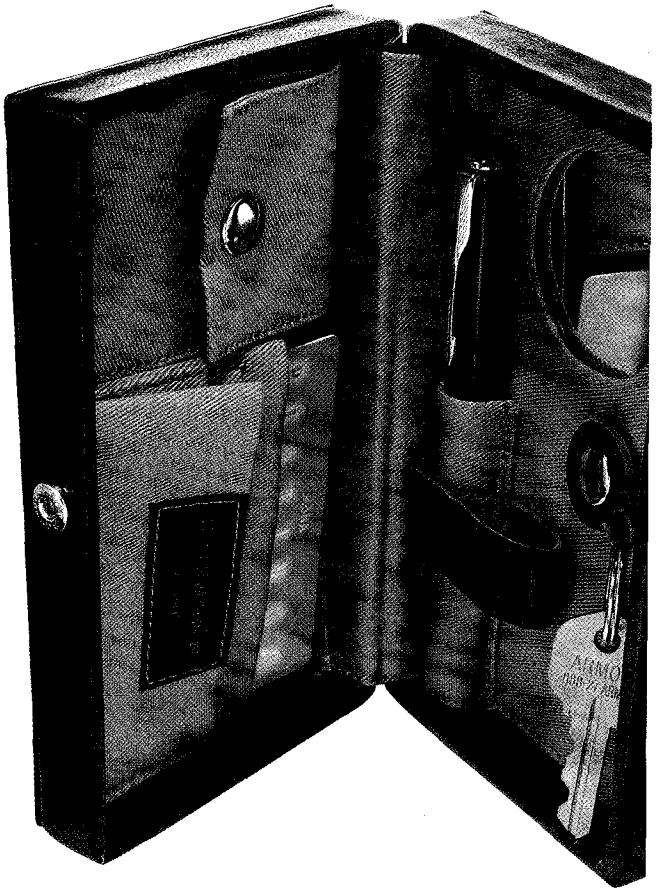


Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month round-up of "Best Bets." On sale at newsstands now. To order a copy, call 888-860-2319 ($4.99 plus $2 shipping and handling).

Bowled Over

Even the most minimalist table should have some sort of centerpiece. This Giava fruit bowl, designed by Makoto Kawamoto, is perfect for fans of Pawsonesque restraint. Made in Italy of glazed ceramic, it looks equally chic whether filled with fall veggies or left empty ($275).

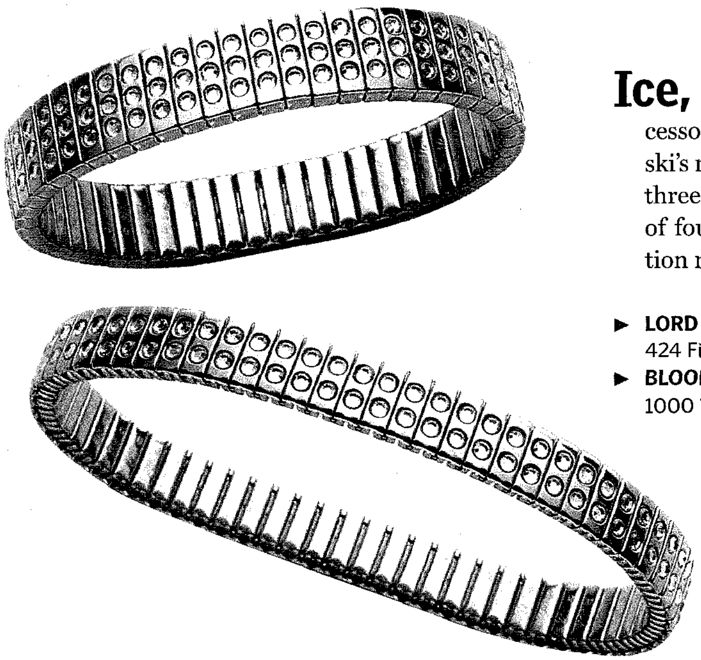
▶ **DUNE**
88 Franklin Street/212-925-6171



Out of the Box

Helen Mariën's Bond Bon Box is an evening bag that's as organized as your Filofax. Made of kidskin with cotton lining, it has a built-in mirror and stay-put compartments for a pen, keys, lipstick, coin, cash, and cards ($285).

▶ **HELEN MARIËN**
250 Mott Street/212-680-1911

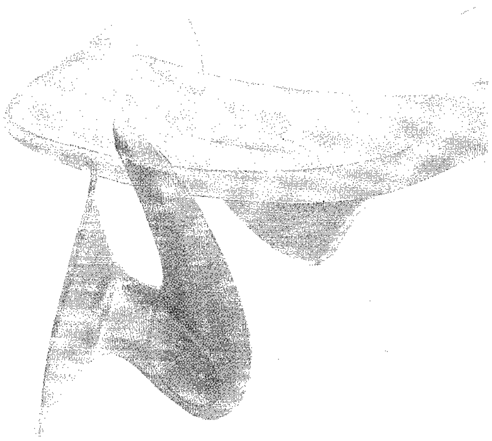


Ice, Ice, Baby

A hot party look's all about accessories—and few trinkets pack the punch of Swarovski's new flex bracelets and rings. The bracelets come in three sizes, from two to five crystals wide, and a choice of four metals. Rings come in two metals. The collection ranges from $50 to $95.

▶ **LORD & TAYLOR**
424 Fifth Avenue, at 38th Street/212-391-3344
▶ **BLOOMINGDALE'S**
1000 Third Avenue, at 59th Street/212-705-2000

Photograph (bracelets) by Nedjeljko Matura.



Sticker Collection

For those who can't hammer a nail, let alone put up a shelf, OXO Good Grip has a new line of bathroom organizers ($1.99–$14.99) that simply suction onto the wall. Shown here: soap dish ($6.99) and hook ($3.99).

▶ **GRACIOUS HOME**
1992 Broadway, at 67th Street/212-231-7800
1217 Third Avenue, at 70th Street/212-988-8990

PHOTOGRAPHED BY MICHAEL KRAUS

Fake I.D.'s . . . From left, bebe, Express, Anne Klein II, DKNY, and Banana Republic.

Shear Luck

Fuzzy logic: Fur may be out of your league, but *faux* comes at a price that won't leave you in the cold.

WE DREAM ABOUT shearling coats on chilly days: They're as cozy as fur and appropriate for just about anywhere. Now, a fab *faux* one can be yours for the price of a sweater.

DKNY's A-line version is super-flattering and long enough to cover dresses ($336 at Henri Bendel). **Bebe**'s jacket, with a fake-fur collar, is perfect with pants ($139). For day-to-evening chic, try **Banana Republic**'s streamlined caramel jacket ($118). Or, for casual moments, try **Anne Klein II**'s slouchy hooded one ($300 at Bloomingdale's). Too much *faux*? Check out **Express**'s suede coat ($228).

BETH LANDMAN KEIL

Picks of the Week

TSE's sale has fab knits and more for men, women, and kids ($50 to $300). *Chelsea Market, Ninth Ave. at 15th St. (917-606-6795); A.E., M.C., V.; Wed.–Fri. 10–6, Sat. noon–6, Sun. noon–4; 11/14–11/18.*

Adrienne Landau's cozy knit and fur accessories are at least half off ($50 to $1,500). *225 W. 35th St., fourteenth floor (212-695-8362); A.E., M.C., V.; Mon.–Fri. 11–7, Sat. 11:30–4; 11/12–11/17.*

Costume National, United Bamboo, Jurgi Persoons, and others are less than half price ($10 to $350). *The News, 495 Broadway, at Broome St., fifth floor (212-925-9700); A.E., M.C., V.; Thurs.–Sat. 11–7; 11/15–11/17.*

Calvin Klein womenswear is at least 70 percent off ($60 to $927). *24 W. 40th St. (877-579-0222); A.E., M.C., V.; Tues.–Thurs. 8:30–6:30, Fri. 8:30–2; 11/13–11/16.*

Gruen Optika has eyewear from makers like Cutler & Gross and Oliver Peoples for $25 to $75. *2009 Broadway, near 68th St. (212-874-8749); A.E., M.C., V.; Mon.–Sat. 10–6, Sun. noon–5; 11/12–11/30.*

Elie Tahari's women's basics are at least half off ($40 to $500). *520 Fifth Ave., near 43rd St., third floor (212-398-2777); A.E., M.C., V.; Tues.–Fri. 8–7, Sat. 10–3; 11/13–11/17.*

SkinCeuticals products, permanent hair reduction, microdermabrasion, and endermology are 30 percent off at Completely Bare. *764 Madison Ave., near 65th St., third floor (212-717-9300); until 12/12.*

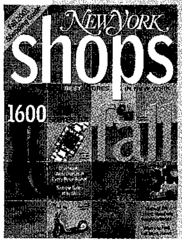
Alice Roi, Fake London, Markus Lupfer, and other hip lines are up to 75 percent off ($40 to $120). *Denise Williamson, 115 Mercer St. (212-226-5507); cash only; Thurs.–Sat. 11–6; 11/15–11/17.*

Judith Leiber's glitzy bags, belts, and jewelry are up to half off ($100 to $1,000). *20 W. 33rd St. (212-736-4244); A.E., V.; Mon.–Tues. 8:30–3; 11/12–11/13.*

Calvin Klein and **cK** for men is more than half off. *560 Seventh Ave, at 40th St. (718-747-1656); A.E., M.C., V.; Mon.–Thurs. 9–6:30, Fri. 9–5; 11/12–11/16.*

Anna Sui's festive womenswear is at least half off (mostly $30 to $100). *275 W. 39th St. (212-768-1004); checks accepted; Mon.–Fri. 8–7; 11/12–11/16.* ■

SEND SALE ANNOUNCEMENTS TO:
nymsales@primediamags.com four weeks before the sale starts or write to S&B Editor, New York Magazine, 444 Madison Avenue, New York, NY 10022. For information, call 212-508-0570.



Check out the fall 2001 issue of **New York Shops**, our guide to the city's best stores, including a six-month roundup of "Sales & Bargains." On sale at newsstands now. To order a copy, call 800-496-7833 ($4.99 plus $2 shipping and handling).

Photographed by Joe Scafuro.

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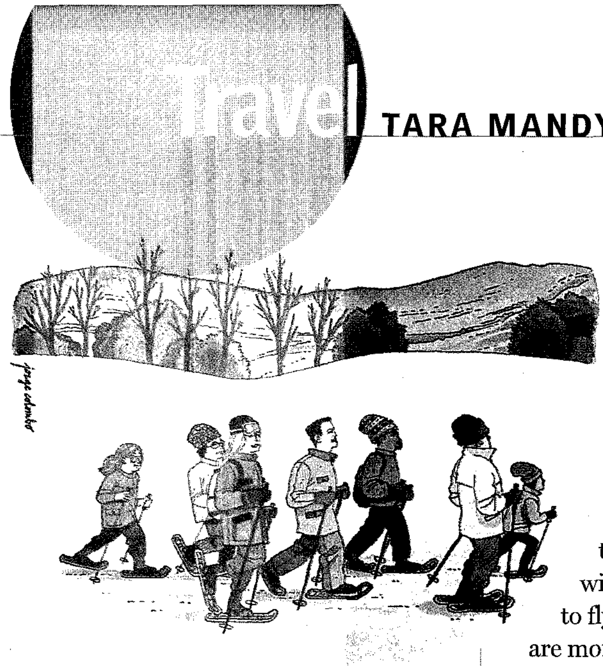
**as of October 25, 2001*

Travel

TARA MANDY



Big Foot

Thanks to a new generation of lightweight aluminum snowshoes, fitness fanatics are burning serious calories (about 500 an hour) during their winter getaways without lugging around cross-country skis, boots, and poles. At Vermont's ultra-expensive Twin Farms resort (802-234-9999), Anne Black Cone has noticed the shift from cross-country skiing to snowshoeing. "If you can walk, you can snowshoe," she explains. "Why bother with all that heavy equipment?" And in response to the sport's growing popularity, Tubbs (the Burton of snowshoes) has launched 90-minute guided snowshoe tours in Colorado's Estes Park and, starting this January, in Stowe, Vermont—with plans to roll out similar programs in Minneapolis, Salt Lake City, and the Pacific Northwest (800-882-2748).

DEAL OF THE WEEK

Chicago's brand-new Peninsula hotel is offering *New York* Magazine readers a deluxe-room rate of $289—32 percent off the regular rack rate—plus shopping discounts at nearby Saks when you mention the "My Kind of Town" package. Through March 2002; 866-288-8889.

Car Tours

Autumn is always prime time for road-tripping, but with so many travelers reluctant to fly right now, driving vacations are more popular than ever. Perfect timing, then, for Travelog's new audio-tours of eight destinations within driving distance of the city, from the Lower Hudson Valley to Long Island's North Fork. The recorded tours provide detailed directions, historical background, and points of interest along a given route—and come on cassette tape as well as CD. Each tour includes 75 minutes of recorded information (that's a full day of touring) plus maps and discount cards for restaurants, stores, and hotels along the way. A warning: One of the tour guides sounds like that guy from Moviefone ($19.95 per tour; 866-538-7868 or www.travelog.com).

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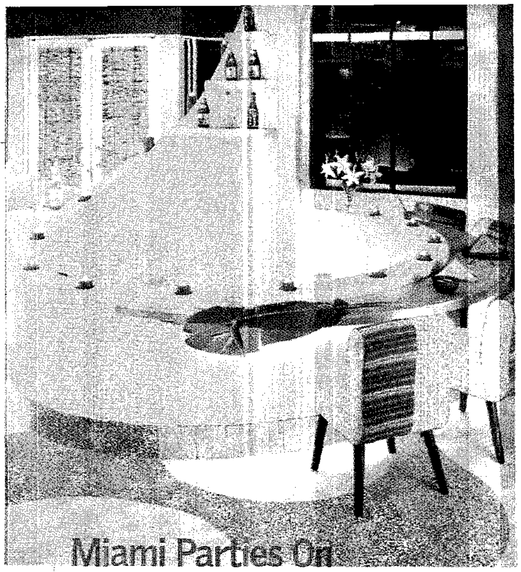


Miami Parties On

Travel slowdowns don't seem to have put a damper on Miami's still-burgeoning nightlife, so New Yorkers seeking Manhattan's former energy levels in a warmer setting this winter won't be disappointed. In fact, Miami's restaurant scene is slowly cloning New York's, with a new Nobu outpost at the Shore Club (305-695-3232), a Bond Street offshoot in the Townhouse hotel (305-398-1806), a just-opened branch of New York hot spot Sushi Samba on Lincoln Road (305-673-5337, pictured), and a Cafeteria due next spring. Kiss (305-532-8003) is also set to open this month on Lincoln Road, with half-naked acrobats contorting themselves on suspended stages as you dig into your prime rib. South Beach has two new club entries as well: Rain (305-674-7447) opened last month with a party attended by Jennifer Lopez and Jose Canseco, and Mynt (786-276-6132), the project of former Ingrid Casares partner Nicola Siervo, is set to open next week on Collins Avenue.

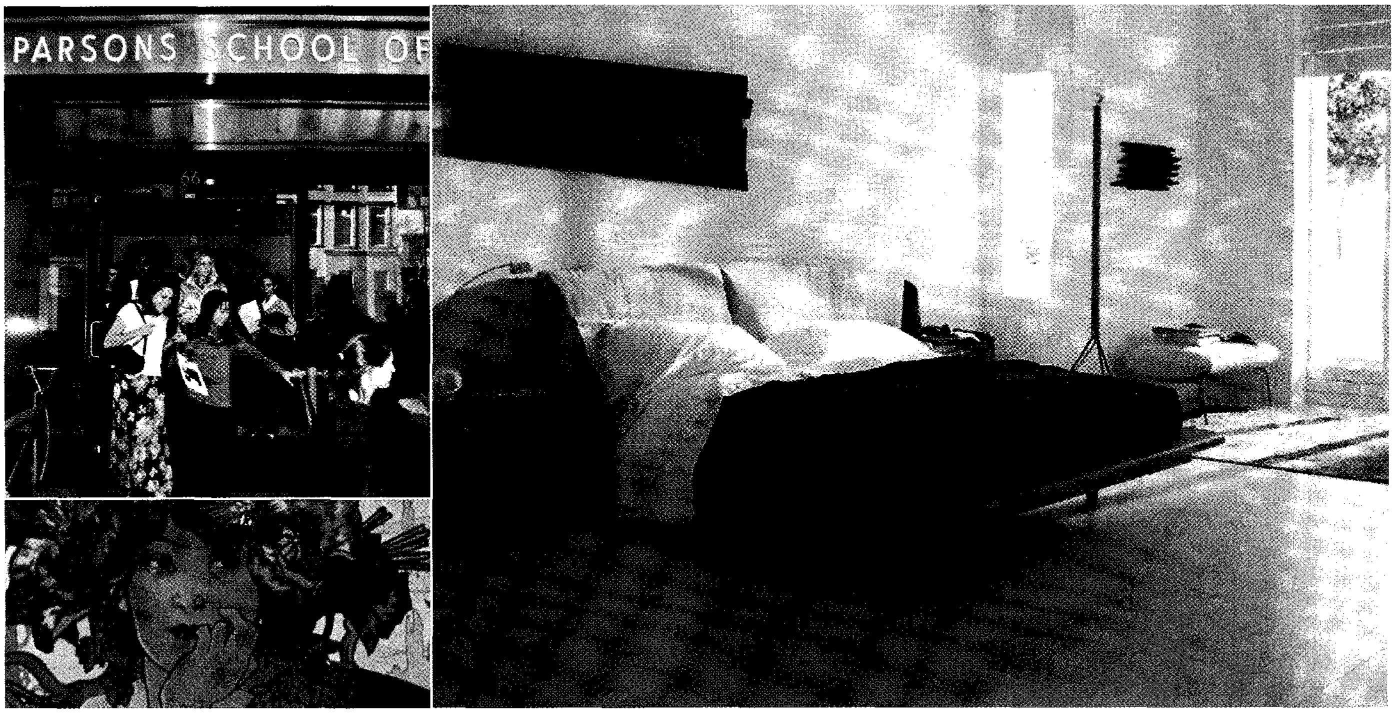
BETH LANDMAN KEIL

etc.

CHOW DOWN UNDER People go to Australia for many reasons—the outback, the beaches: Now they're going to eat. Tour de Forks is launching a culinary tour of Sydney and Melbourne, featuring tastings at more than twenty wineries and restaurants (including, of course, Tetsuya's) and a visit to the Melbourne Food and Wine Festival (March 13-26, $7,000; 212-447-9640). **GO CANADA** Old Montreal gets its first five-star boutique hotel this January with the opening of Le Saint-Sulpice, just a stone's toss from the Montreal Convention Center. Many of the hotel's roomy suites are equipped with fireplaces, floor-to-ceiling French windows, and glass-and-tile bathrooms (877-SULPICE; introductory rates start under $100). **NO SPA IS AN ISLAND** Guests at the Four Seasons Resort Maldives, Kuda Huraa (the up-and-coming hot spot in the Indian Ocean) now have access to a luxury open-air spa on nearby Hura Fundhu. The new private-island spa is accessible by boat only and offers honeymooners and travelers seeking solitude exotic treatments like the Monsoon Ritual, a body scrub followed by a rinse that simulates gentle monsoon rain (960-444-888).

Illustration by Jorge Colombo. Photographs: top, Daniel Portnoy; bottom, Joe Scafuro.

Photo: Joseph Schuyler



CLOCKWISE FROM TOP LEFT: Parsons School of Design; Design & Comfort; La Belle Epoque

ARTS, ANTIQUES & INTERIORS

A Resource Guide to Today's Arts, Antiques, and Interiors Marketplace

Whether you're choosing an interior designer, searching for hidden treasure at online art auctions, or shopping for home accents, you'll be sure to find what you seek in the home design capital of the world. Whatever your style – from Arts & Crafts or Art Nouveau to contemporary – we've gathered the goods to help you achieve the desired effect in grand style.

Antiques Online

PARSONS SCHOOL OF DESIGN

For those who are interested in taking their passion for antiques to the next level – or in pursuing it as a career – Parsons School of Design offers an interesting new forum for study through the New School Online University (NSOU). Debuting in the fall of 2001, the Online Antique Market class offers students the opportunity to learn antique basics via the Internet from wherever they call home. The Online Antique Market examines the impact of the Internet on the antique and collectibles market, offers discussion on online auctions such as eBay and Sothebys.com, teaches terminology, how to verify quality, and much more. "We're very excited about our online class offerings," states Ramona Candy, director of Continuing Education and Special Programs. "Anyone who has access to the Internet, can take a class in New York City from anywhere, at anytime, and interact with people from all over the country – and even the world." Due to the success of

BEVERLY HOOD ALLEN ☆ CREATIVE SERVICES DIRECTOR CHRISTY CASAMASSIMA ☆ EDITOR
BOLLE DESIGN ☆ CREATIVE SUSAN BLANKMAN ☆ WRITER LORY CONKLIN ☆ RESEARCH

the Online Antique Market, plans are currently underway to add three new interior design classes in spring 2002 – The Arts & Crafts Movement, Art Nouveau, and Introduction to Interior Design.

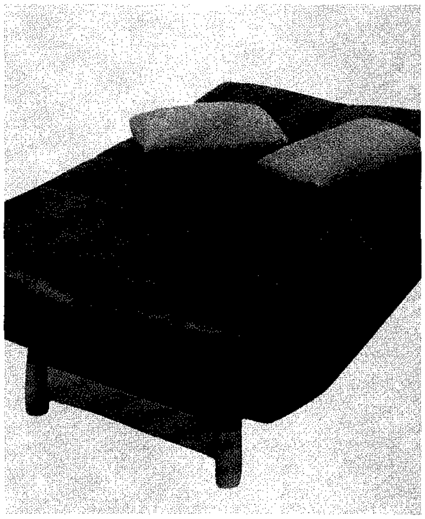
66 Fifth Ave. University Customer Service Center, 229-5150; www.parsons.edu/ce

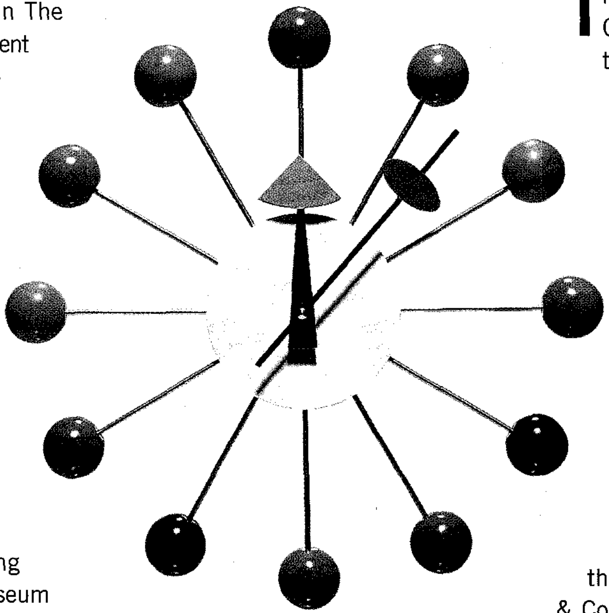
Modern Mode

MOMA DESIGN STORE

If, like most of us, you treasure the contemporary design classics in The Museum of Modern Art, the recent opening of its new 10,000 square-foot SoHo MoMA Design Store is bound to be greeted with elation. The two-story, landmark building is brimming with an expanded inventory of furniture, lighting, and tabletop – each and every well-designed silhouette reflecting MoMA's distinguished, modern sensibility. What's new this year at MoMA? According to promotion manager Elizabeth Cooley "Color is big – especially red." Gift ideas – all bearing curatorial approval from The Museum of Modern Art – include a set of six exclusive curved-glass tumblers in brilliant jewel tones ($50), votive cubes with a red exterior caressing a clear cube ($30, above), and for classics lovers, the best-selling Alvar Aalto vase – originally designed in the '30s and a permanent part of the Museum's design collection ($75). Through Jan. 8, the work of Swiss sculptor, painter and draftsman Alberto Giacometti will be on exhibit at the museum.

The MoMA Design Store, 53rd Street,
44 W. 53rd St., 767-1050, Hours: Sat., Thurs., 10 a.m.-6:30 p.m., Fri. 10 a.m.-8 p.m.;
The MoMA Design Store, SoHo, 81 Spring St., 646-613-1367; www.momastore.org; Hours: Mon., Fri., 10 a.m.-7 p.m., Sat. 11 a.m.-7p.m. Sun 11 a.m.-6 p.m.





LEFT: Supple yet functional leather sofa at Design & Comfort
CENTER: MoMA Design Store; Multicolor Wall Clock: $250
BELOW: MoMA Design Store; Votive Cube: $30

Sleek & Supple

DESIGN & COMFORT

There's no doubt about it. Design & Comfort says everything you need to know about this decidedly upscale – yet moderately priced – European furniture shop. If you're a New Yorker in the market for unique, hip, and unusual furniture, Design & Comfort's full-service design services won't disappoint with pieces you won't see anywhere else – on a scale perfectly suited to living in New York. Merchandise Manager Leonard Zion is quick to point out that "If you're in the market for something that stands out from the rest of furniture crowd – Design & Comfort is the place for you." When asked about the latest trend, he doesn't hesitate. "Leather is very popular today. We're getting a lot of requests for it because it combines a very top-of-the-line look with the practicality of easy maintenance." If you've been on the prowl for something special in seating and home furnishings – this is one stop that's really worth a special trip.

440 Park Ave. So., 679-9088,
Hours: Mon.-Fri. 10a.m.-7 p.m., Sat. 10 a.m.-6 p.m., Sun. noon-5 p.m.;
380 W. Broadway, 334-1000;
Hours: Sun.-Wed. 11 a.m.-6 p.m., Thurs., Fri., Sat. 11 a.m.-8 p.m.
www.designandcomfort.com

Carlyle Custom Convertibles' "Sandy" sofabed with steel polished legs

Stylish Sofas

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Classic Collection, 1056 Third Ave., 838 1525; www.carlyle.tv; Hours: Mon.-Fri. 10 a.m.-7 p.m., Sat. 10 a.m.-6 p.m., Sun. noon-5 p.m.; Studio Collection, 1375 Third Ave., 570-2236; Thurs. until 8 p.m.; Custom Clearance Center, 122 W. 18th St., 675-3212; Thurs. until 8 p.m.

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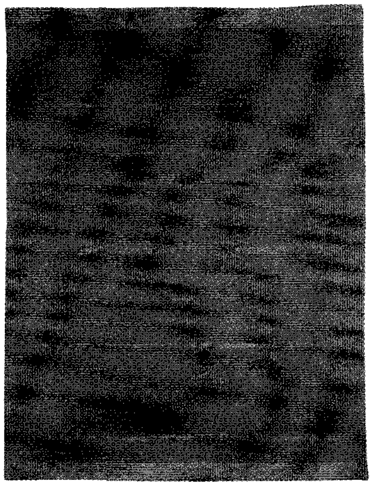

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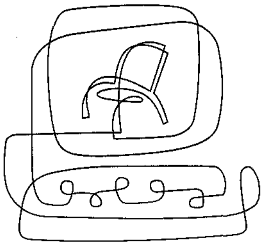

Eighty percent of success is showing up. —***Woody Allen***

...or not.

Distance Learning *at Parsons School of Design gives new meaning* to the words "showing up." You can succeed in courses such as "Online Antique Market" right at your desktop.
The Continuing Education program in Interior Design and Architecture offers online and on-site classes and certificate programs in Antique Studies, for beginners and design professionals. Show up at our **Open House** on Thursday, January 24, 6 pm at 66 Fifth Avenue to speak to expert advisors.

For Open House dates in other subjects, a complete Parsons Spring 2002 Continuing Education Catalog, or more information, call 1 800 99 PARSONS ext 100 or visit www.parsons.edu/ce

New School University
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Magic Carpet

DOLMA, CARPETS FROM NEPAL

Take a magic carpet ride at Dolma – home to the finest quality Tibetan hand-knotted carpets from Nepal – all at very reasonable prices. A multitude of styles delight the senses from simple, vegetable-dyed solids, to contemporary patterns, and traditional adaptations of original Tibetan designs. There's something for everyone at this expansive rug emporium. All standard sizes are available here, from 3-by-5-foot area rugs for approximately $450, to 6-by-9-foot pieces at $1,600, or 8-by-10-foot rugs for $2,200. According to owner Yeshi Choden, "The current trend in floor coverings emphasizes custom orders whereby clients can specify their pattern design, coloration, and size – all the way up to 22-by-35-foot massive mansion-sized carpets."

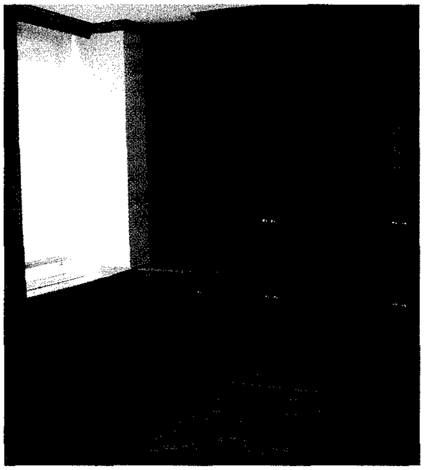
417 Lafayette St., 460-5525;
Hours: Mon.-Sat. 10 a.m.-6 p.m.

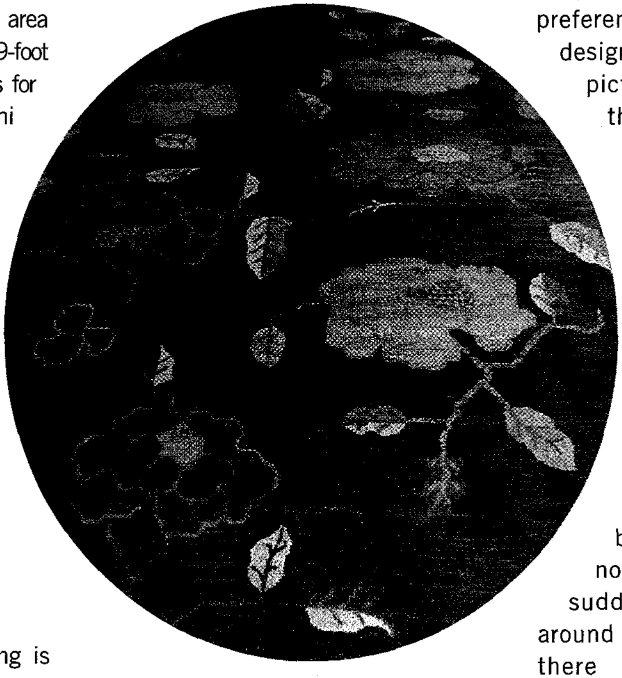
Old-World Charm

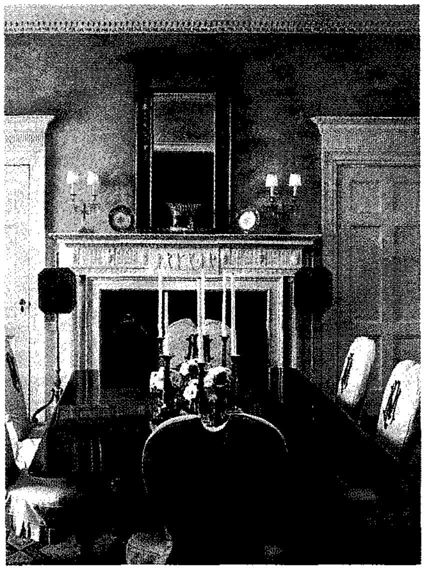
LITTLE WOLF CABINET SHOP

Custom architectural woodworking is the province of family-owned Little Wolf Cabinet Shop since 1956. Specializing in traditional libraries (yes, enough homes have them to keep this business thriving!), Little Wolf is equally adept at creating custom kitchens, entertainment units, and more. So what are people asking for in their custom cabinetry? Father and son proprietors Johann and John Wolf profess that it's a traditional English look in mahogany with gads of molding detail. The custom work takes six weeks to complete, and clients are welcome in the woodworking shop to watch the work in progress.

1583 First Ave., 734-1116;
Hours: Mon.-Fri. 8 a.m.-6 p.m.







Designer Homes

DESIGNER PREVIEWS

Karen Fisher's glamorous Gramercy Park atelier has been busy pairing clients with designers since 1984. This former design editor for *Cosmopolitan*, *Esquire*, and *Women's Wear Daily* brings her editorial sensibility to every element of the decision-making process – from helping to fine-tune a client's style preference to honing in on the best designer for it. Fisher boasts a picture-perfect portfolio of more than 300 talented designers and architects – from gifted novices to world-class decorators. No matter whether your style is contemporary or traditional; your budget meager or extravagant – Designer Previews will introduce you to the designer who will bring your home design fantasies to life. "The home has never been more important than it is now – a safe haven from the suddenly unpredictable world around us," says Karen. "If ever there was a time for creating precisely the home you dream of – it is now."

36 Gramercy Park E., 777-2966;
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TOP: Mahogany library with raised panels, columns, and arches at Little Wolf Cabinet Shop
CENTER: "Kapsho Pesa Red" carpet from Dolma
BOTTOM: Custom dining room created by one the talented interior design pros represented by Designer Previews

Working with a client to chose a designer at Designer Referral Service

Personal Touch

DESIGNER REFERRAL SERVICE OF NEW YORK

Judy Block's company offers a similar design service – specializing in selecting the best interior designer for your residential or commercial project – with a couple of distinct differences. Designer Referral Service of New York makes it a point to visit each potential client in his or her own environment to better determine individual taste, style, and personality. "I always like to see with my own eyes how a client lives – a visit is often worth a thousand words," states Judy. "It's instrumental in my decision-making process." Also instrumental is the agency's use of high technology. Clients are treated to a laptop-computer presentation of more than 50 interior designers' and architects' work right in the comfort of their own home or office. The presentation features a broad cross section of styles and prices – helping to ensure the appropriate choice for every taste and budget.

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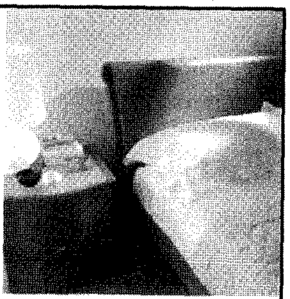

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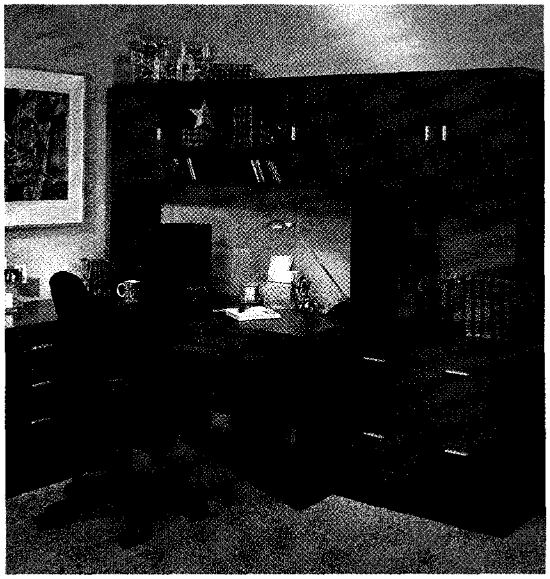
35 E. 19th St., 674-1813 or 1-800-697-7573; www.techlinestudio.com

Home office from Techline



The Homestyle File

What's hot on the homefront? Certainly there's been a resurgence in the popularity of Art Nouveau, Art Deco, and Arts & Crafts. The furniture from the Arts & Crafts movement of the early 20th century – simple, well-crafted oak – is still in great demand. Mission-style furniture – a la Gustav Stickley – is perhaps its best example. Geometry and simplicity are the hallmarks of the Art Deco period of the '20s and '30s. Just look around – it's everywhere – from furniture, to jewelry, to buildings (i.e. Chrysler Building), and more. Art Nouveau's ornamental and asymmetrical qualities (Lalique glass is an example) has proven collectible as well. Look for its dreamlike and exotic forms – including twining plant tendrils – particularly in decorative lighting. All three movements are extremely popular with dealers and collectors alike today.

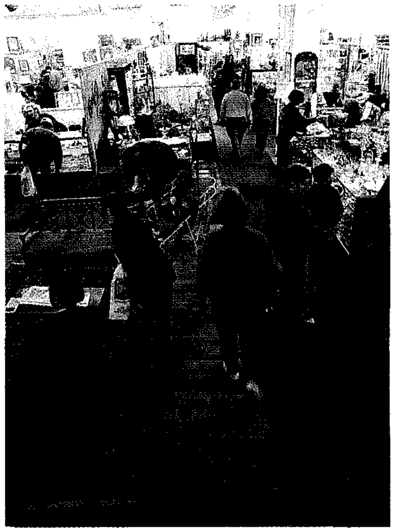
Antiques Freaks

THE SHOWPLACE

If it's Saturday or Sunday morning, The Showplace is the place to be. Just one glimpse of the crowd vying to get in is evidence that this one-of-a-kind antique weekend mart is unlike any other. On three spacious floors, 135 nationwide dealers show off their wares from the late 1800s through the 1950s and 1960s. These galleries offer a diverse assortment of merchandise from furniture, silver (there's even a silversmith on the premises), to costume jewelry, prints, books, watches, paintings, postcards, textiles, pottery, bronzes, dolls, and more. With merchandise tagged from just $10 all the way up to $10,000 – the art of negotiation is a popular prerequisite. "The Showplace is New York City's most exciting weekend antique marketplace," says Amos Balaish. "Because our selection is so vast, in a wide range of prices – it's a good bet that no one will leave empty-handed."

40 W. 25th St., 633-6063; Hours: Mon.-Fri. 10 a.m.-6 p.m., Sat. and Sun. 8:30 a.m.-5:30 p.m., by appointment weekdays only; www.nyshowplace.com

The Showplace's weekend warriors search for treasure



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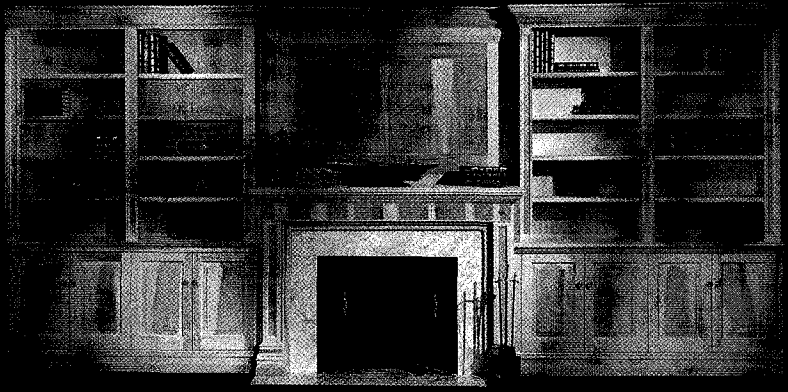

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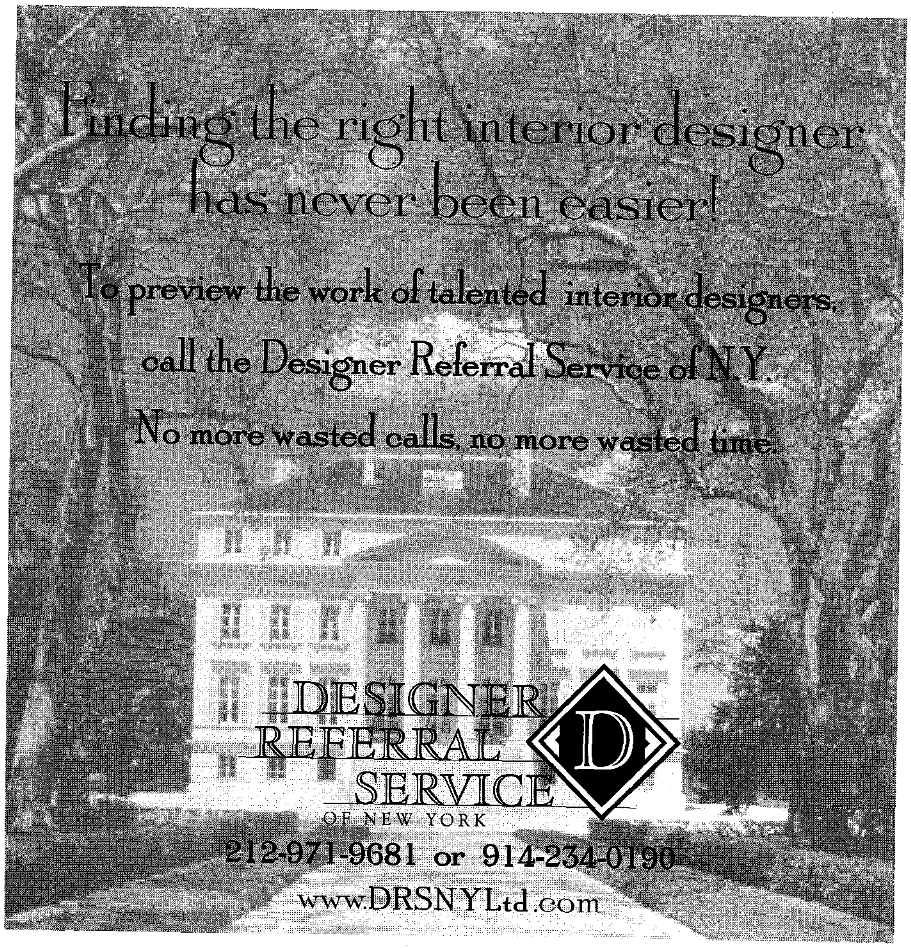
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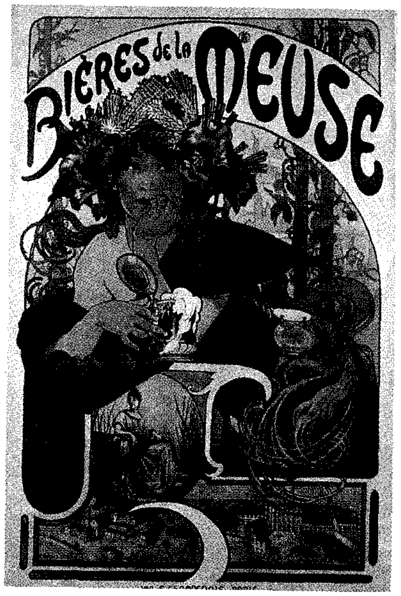
A Passion for Posters

LA BELLE EPOQUE

La Belle Epoque Vintage Posters boasts one of the largest collections of antique advertising posters worldwide. This favorite Upper West Side shop is filled to overflowing with more than 4,000 museum-quality originals – many designed by famous artists like Toulouse- Lautrec, Chéret, and Mucha dating back to the 1880s. Today, the "predominantly Art Nouveau and Art Deco artwork is becoming increasingly difficult to find, with prices doubling every few years – making it an excellent antique investment," says co-owner Linda Tarasuk. Ranging in size from diminutive 4-inch-by-5-inch labels up to mammoth 20-foot billboards, poster price tags range from hundreds of dollars to the hemispheric thousands. If you're in the market for something different – with a bit of history to match – make this unique shop one of your must-see decorating destinations.

280 Columbus Ave., 362-1770; Hours: Daily 11 a.m.-7 p.m., Sun. noon-6 p.m.; www.la-belle-epoque.com

La Belle Epoque; "Bieres de La Meuse".
Artist: Alphonse Mucha, 1897



A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Best of the Week

Movies

Harry Potter and the Sorcerer's Stone
Opens November 16

The most popular wizard since Merlin finally lands on-screen—could expectations be any greater? Reserve tickets now, or risk being labeled a Muggle by your family's fans. (Pictured, Daniel Radcliffe and Rupert Grint; see Peter Rainer's review, page 62.)

Art

Neue Galerie
1048 Fifth Avenue, at 86th Street

Ronald Lauder's temple to German and Austrian art on Museum Mile opens this weekend. The inaugural show, "New Worlds: German and Austrian Art, 1890–1940," features work by Gustav Klimt, Egon Schiele, and Oskar Kokoschka. (See listing, page 84.)

Theater

And God Created Great Whales
November 15 at 45 Bleecker Theatre

This experimental piece from Rinde Eckert (pictured, with Nora Cole) gets inside the psyche of a composer trying to finish his opus, an opera based on *Moby-Dick*. The twist: He suffers from a disease that's destroying his mind, and must use a tape recorder to remember yesterday's instructions to himself. (See page 80.)

Restaurants

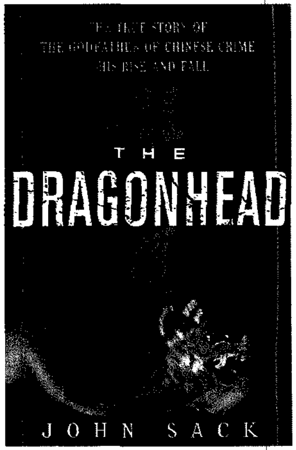
White Truffle Festival
November 12

Fungus alert! San Domenico NY's annual White Truffle Festival includes a silent auction of the delicacies (plus selected Barolo wines), and a phalanx of Piedmontese chefs preparing truffle-rich dinners all week. Proceeds benefit the Twin Towers Fund. (To reserve, call 212-265-5959.)

Books

The Dragonhead
By John Sack; Crown Publishers; $25.95

Literary journalist John Sack worked on this crime exposé for twelve years, and it shows: It's an unprecedented look into the world of the Chinese Mafia, as seen through the eyes of the man who knows it best—Johnny Kon, the Godfather of China, a.k.a. "the Dragonhead." In bookstores now.



Nightlife

Jack Johnson
At Bowery Ballroom

Before Jack Johnson (pictured) became a rock star, he already was a celebrity—among subscribers to *Surfer* magazine. A crew of aspiring Dick Dales will be on hand as the ex-pro surfer sings selections from his twangy debut, *Brushfire Fairytales*, at Bowery Ballroom. Catch the wave on November 13. (See listing, page 94).

Classical Music

The New York Philharmonic
At Avery Fisher Hall

The clock's winding down on Masur's final season at Lincoln Center. Offer him a farewell *bravo* on November 15 through 17, as he leads the New York premiere of Sofia Gubaidulina's Viola Concerto, featuring guest violist Yuri Bashmet. (See listing, page 93.)

Photographs: clockwise from top left, Peter Mountain; JP Plunier.

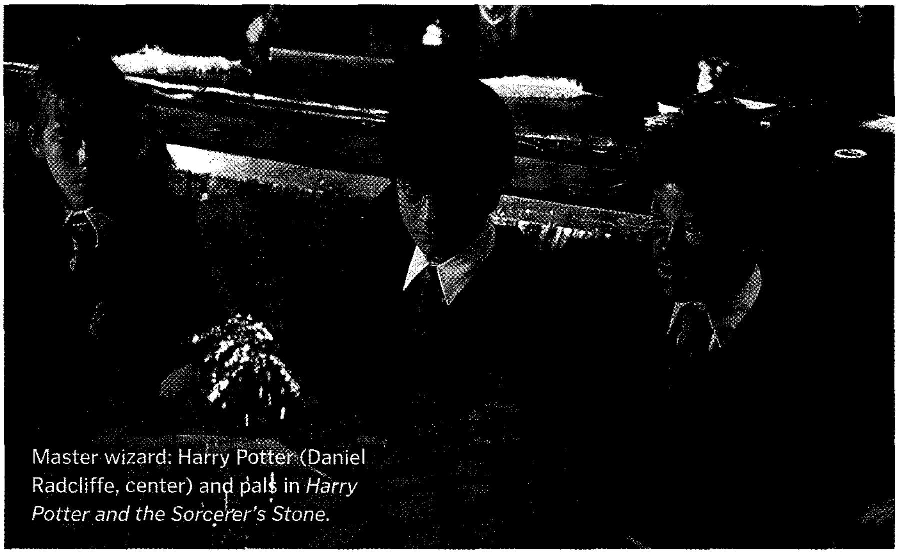
MOVIES PETER RAINER

Harry Potter, Inc.

With the first in an inevitable series of movies about the Hogwarts kids, Warner Bros. plays it strictly—maybe *too* strictly—by the J. K. Rowling book.

THE ANTICIPATION SURROUNDing **Harry Potter and the Sorcerer's Stone**, the film based on the book by J. K. Rowling about the fabulous boy wizard and directed by Chris Columbus, has a lot more to do with commerce than with magic. It's an "event" movie in the same way that the *Star Wars* movies are events. Few people expect these films to be classics in any real sense of the word. Instead, what is hoped for in the movie industry is something that is both more monumental and more mundane: a classic commodity. The commercialization of imagination is what Hollywood is best at, and worst at; a great fantasy film for children-of-all-ages can be a globally transporting experience, while a bad one can shut down an audience's sense of wonder. What's depressing about so many of Hollywood's fantasy films from the ebb tide of the Lucas-Spielberg era is how distinctly *un*magical they are. At a time when films have turned into fully loaded franchises, it's a miracle—magical indeed—when *anything* comes out that truly captivates.

Harry Potter and the Sorcerer's Stone is no such miracle, unlike the book it is so scrupulously based on. (The script is by the gifted Steve Kloves, who also wrote *Wonder Boys*.) Rowling's achievement was doubly astonishing: Not only did she create a completely stocked universe of immense appeal, but she did it without co-opting the current, and mostly corrupt, inventory of children's fantasy films and fiction. Her imagination doesn't remind you of anyone else's. The fact that her book, and its three sequels (three more are planned), turned into one of the biggest successes in the history of publishing just goes to show that sometimes the good guys win after all. (Needless to say, at least two movie sequels are already in the works.) The books are marvelous in much the same way that L. Frank Baum's *Oz* books are, and will probably be just as enduring. They have a rowdy, spirited elegance.



Master wizard: Harry Potter (Daniel Radcliffe, center) and pals in *Harry Potter and the Sorcerer's Stone*.

I mention *Oz* also because there is much respectful talk in the press about how the *Harry Potter* filmmakers have remained absolutely faithful to Rowling's text, and yet, as we all know, the masterpiece that was made from *The Wizard of Oz* was a musical that took many liberties. I wish *Harry Potter and the Sorcerer's Stone* had developed more of a life of its own instead of being essentially a flat visualization of the book. That literal-minded approach is a mistake, not the least because Rowling's imagination is much more cinematic, to put it mildly, than Chris Columbus's. When Terry Gilliam was initially mentioned as a candidate to direct the movie, after Steven Spielberg passed in favor of *A.I.*, ears perked up: Would Warner Bros. really have the nerve to entrust their golden egg to such a loose goose? The decision to go with Columbus, whose screenwriting credits include *Young Sherlock Holmes* and *The Goonies* and who directed the first two *Home Alone* movies and *Mrs. Doubtfire*, is the kind of life-insurance-policy decision that lets you know what's really at stake here. The reverent jabber about staying true to Rowling's sacred tome, and about consulting her every step of the way, is really code for not rocking the boat. It's all about not offending fans of the book—while building the franchise.

Virtually every character and incident from the book is in this two-and-a-half-hour-long movie, and although there's always something happening onscreen, it can make for a long sit. On hand is little Harry (Daniel Radcliffe), of course, with his racing brooms and invisibility cape and the lightning scar on his forehead; his cohorts Ron Weasley (Rupert Grint) and Hermione (Emma Watson) at the Hogwarts School of Witchcraft; the hulky Hogwarts groundskeeper Hagrid (Robbie Coltrane) and professors Dumbledore (Richard Harris) and McGonagall (Maggie Smith), among many others. Hogwarts itself, with its dungeons and shifting marble staircases, is a medieval Gothic playstation; Diagon Alley, where Harry is taken by Hagrid to stock up

Harry Potter and the Sorcerer's Stone
Directed by Chris Columbus; screenplay by Steve Kloves.

Shallow Hal
Farrelly brothers' comedy starring Gwyneth Paltrow and Jack Black.

Photograph by Peter Mountain.

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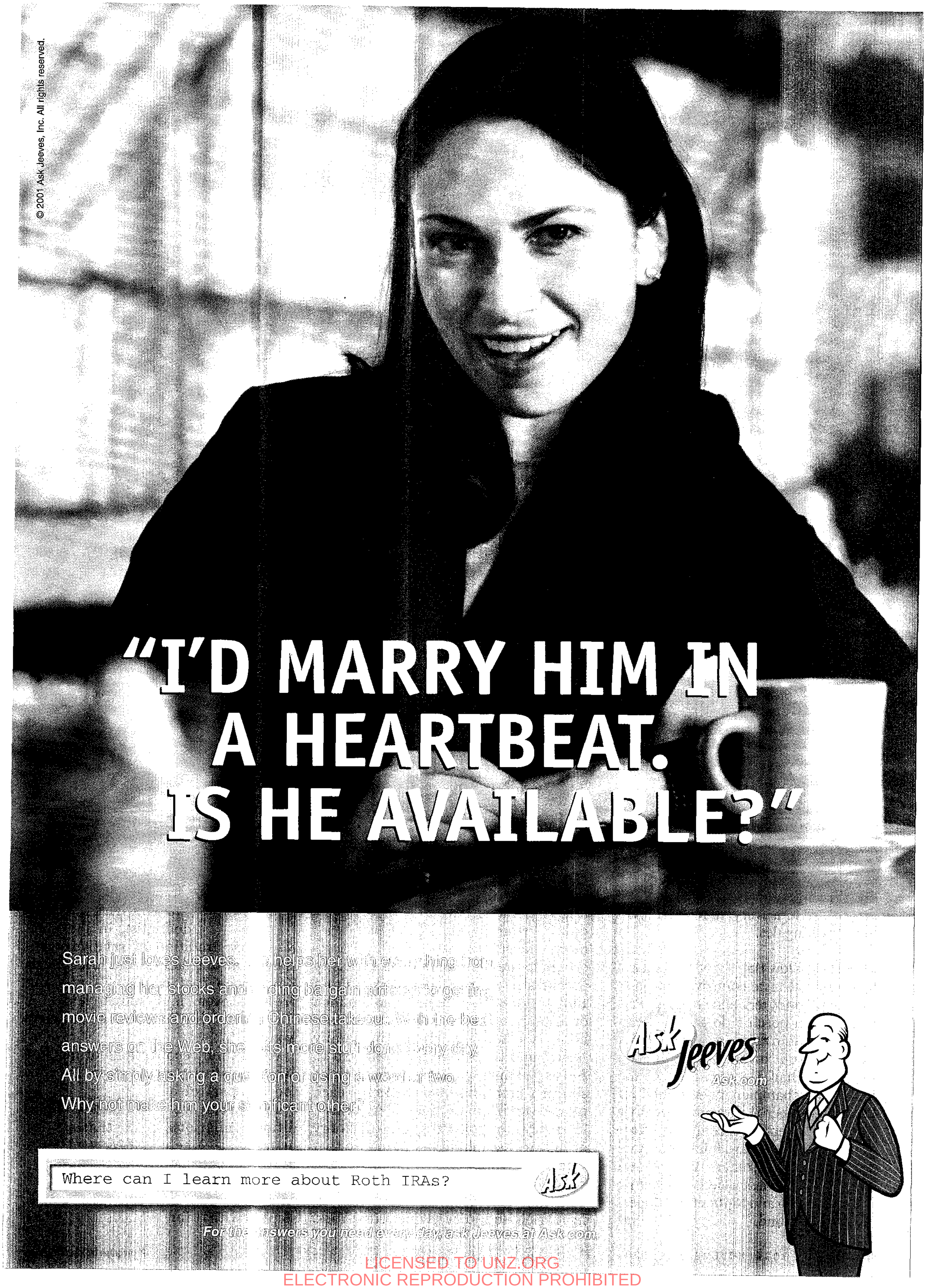
"I'D MARRY HIM IN A HEARTBEAT. IS HE AVAILABLE?"
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on school supplies—potions, robes, textbooks on magic—is a bustling Dickensian tableau. What's lacking in all this is transcendence. Daniel Radcliffe may look the part, but he has a dull, pinched presence. (Rust-haired Rupert Grint, on the other hand, is marvelously expressive.) The various fantasy escapades, including an airborne match of Quidditch—Rowling's high-flying mélange of rugby and basketball—a chess match with live pieces, and a battle with a troll, are relatively tame. A sequence in a dark forest inhabited by centaurs and ogres is so underlit that you may wonder if your theater is experiencing a power outage. (A puddle of unicorn blood resembles an oil slick.) The emotional core of the story—Harry's desire to know his deceased parents—doesn't resonate. When Harry looks into the Mirror of Erised (*desire* spelled backward) and sees his mother and father as they were before he was orphaned as a baby, Columbus doesn't hold the moment for very long, maybe for good reason: The parents look as bland as the boy.

For many children, this movie will be the first time they have ever seen a beloved book rendered on the big screen. They may be tickled that so much of what they cherish has been transferred intact, and for that reason won't get restless; but I can't help feeling, though I know this movie will be a monster hit, that their imaginations are left famished by all this rote faithfulness. The filmmakers want to show us a magical world that is, at the same time, wholly believable. They want to create matter-of-fact miracles, but what they end up with is mostly just plain matter-of-fact. *Muggles* is the term Rowling invented to describe non-wizards. *Harry Potter and the Sorcerer's Stone* is very much a movie made by Muggles.

In brief: Shallow Hal, THE NEW FARRELLY brothers bad-taste comedy, stars Jack Black as a randy jerk and Gwyneth Paltrow as the porcine do-gooder he is hypnotized into seeing as a babe. Some good gross-out inventiveness, but too heartfelt by half. Do we really need the Farrellys to champion inner beauty? . . . From November 15 through November 30, MOMA offers up a complete retrospective of the feature films of a more worthy band of brothers, Vittorio and Paolo Taviani. Masterpieces, including **Padre Padrone** and **Night of the Shooting Stars**, abound. ■

BOOKS DANIEL MENDELSOHN

Get *Stuffed*

Patricia Volk's memoir of her family's restaurant is packed with tender morsels, a celebration of the vibrant quirks of our city.

FOR MOST READERS, THE OBVIOUS response to the September 11 attacks was to go out and buy the kind of books that have suddenly appeared on what I think of as the Taliban Tables at the local Barnes & Noble: biographies of Osama bin Laden, histories of Afghanistan, that ubiquitous little book about Islam that seems as likely as anything else to give John Bayley's zillionth memoir about Iris Murdoch a run for its money. So I was a little puzzled when I kept hearing that the hot nonfiction title this season was the novelist Patricia Volk's **Stuffed**, a memoir of growing up in an eccentric New York restaurant family. Escapism, I thought: What could be a better distraction than a lighthearted breeze down a memory lane garnished with caviar sandwiches?

STUFFED
ADVENTURES OF A RESTAURANT FAMILY
PATRICIA VOLK
STUFFED
PATRICIA VOLK

But after reading *Stuffed*—snarfing it down would be more accurate—it occurs to me that Volk's book speaks to our frazzled times in a deeper way. From 1888 to 1988, Volk's family ran a bunch of restaurants called Morgen's, and her book is ostensibly about the family "store" and those who built and ran it. But as you make your way through these shortish, highly flavored chapters—each named after some treat ("Fricassee," "Hersheyettes") that triggers a memory of this or that relative—you realize that what the book really memorializes so beautifully isn't just a restaurant, or a now-vanished style of eating, but a city in its rich and juicy prime: New York. It's just the thing for those who think of this city as a place with a soul, rather than a collection of buildings.

It's true that the upper-middle-class Upper West Siders she remembers with such tart affection here may not represent all of New York; but like the key spice in a rich dish, they immediately call to mind the whole savory experience that was metropolitan New York in the mid-twentieth century. The *mishpocheh* that Volk celebrates here was connected to New York in all sorts of ways. Some had a direct impact on life and culture in the city as we know it: Her great-grandfather Sussman Volk brought pastrami to the new world; his son Jake, a famous demolitions man who painted the legend THE MOST DESTRUCTIVE FORCE ON WALL STREET on his first wagon, cleared the land for the MetLife building and was eulogized by E. B. White in *The New Yorker*. Uncle Al the endodontist, in the great New York tradition of relatives-who-know-someone-famous, did Erich Maria Remarque's root canals. ("I was impressed, even if I didn't know . . . whether Erich Maria was a man or a woman.")

Volk's fond recollections of her less august relatives make it clear that they too are part of a crucial urban tradition: hilarious neurosis. Meet impossible-to-please Aunt Lil, whom Uncle Al slept with for

Stuffed: Adventures of a Restaurant Family
By Patricia Volk
Alfred A. Knopf; 244 pages; $23.

Photograph by Joseph Scafuro.

eleven years and then wouldn't marry because she wasn't a virgin; the malapropism-prone Aunt Ruthie ("your Uncle Albert and I had a whirlpool romance"); another great-aunt whose two husbands make her a local authority on "what were then called *drives*." ("I thought of Aunt Ettie as the Colette of the Upper West Side.") Volk, the author of a novel and two collections of stories, brings to life not only these people but the mid-century moment that they so noisily inhabited, and she has a novelist's sure eye for the small but crucial detail. For fortysomethings like me, the mere mention of those neglected blue glass eye-cup bottles in the family medicine chest, or the seemingly lost fashion vocabulary of a certain kind of New York matron ("ruche" and "peplum" and "peau de soie"), will bring tears to the eyes.

What will certainly make you cry is the death, at the end of the book, of the author's beloved father, this memoir's most authentic New Yorker—charming, independent, fierce, multitalented, impatient with fools, and secretly a softy. I was worried, when I started devouring *Stuffed*, that the short vignettes and character sketches weren't going to add up to anything more than "charming": The beginning's a little haphazard, and Volk doesn't hit her stride for a while. But the chapters that follow—with their little dramas of ambition and hurt and adulation and, often, their wild humor that never strays far from the digestive tract ("If I die first, you can eat me," Volk's psychotherapist sister tells her when they get lost in a bog)—have a cumulative power: When her father, Cecil Volk, dies after selling off the family business and moving to Florida, you feel something crucial's been lost.

As indeed it has been. At one point, Volk hilariously describes a perennially ill great-aunt who'd had so many "ectomies" that "when she had pain, some things were automatically ruled out because they weren't there anymore." All of us who live in the city are feeling pain in phantom limbs right now. Volk's delicious evocation of some missing parts of our urban culture may not cure us, but it will certainly nourish and sustain.

More of Daniel Mendelsohn's book reviews are available online at www.nymetro.com/arts.

ART MARK STEVENS

Freedom Train

Two striking shows that reflect the black experience in America and the forward motion of history.

NEAR THE BEGINNING OF **Reflections in Black**, the historical survey of African-American photography organized by Deborah Willis at the Studio Museum in Harlem, there is a remarkable photograph by William Earle Williams of a tree on Jamestown Island—the site in Virginia where Africans first landed in America and where, later, the Confederates built a fort with slave labor. The tree has a sharp kink in its trunk, as if it had been convulsed with pain. At the top of the image is a leafy canopy; in the foreground, shadows; and far ahead, over the water, a promising sliver of land. If this picture is a poetic evocation of the black experience in America, the exhibition itself—drawn from the Smithsonian—documents the actual chapter and verse of the black story. In more than 250 photos taken by dozens of photographers over 150 years, viewers can see brought together countless aspects of black culture, from portraits of families to the social activism of the sixties and seventies.

What unifies the show is a sense of historical optimism—an unspoken confidence that, like that tree in Jamestown, African-Americans will prevail over the pains of history. There are few pictures here of poverty or despair. (The recent survey of black photography at the Brooklyn Museum of Art, "Committed to the Image," while different in certain respects, conveyed a similar optimism.) "Reflections in Black" therefore provides an ideal accompaniment to **Over the Line: The Art and Life of Jacob Lawrence**, which opened last week at the Whitney Museum of American Art. In contrast to most of his contemporaries in art, Lawrence (1917–2000) was no cultivator of modern angst. He had more im-

Reflections in Black
At the Studio Museum in Harlem; through 12/16.

Over the Line: The Art and Life of Jacob Lawrence
At the Whitney Museum of American Art; through 2/3/02.
See Art listings for details.

Moving on: Jacob Lawrence's *The Migration of the Negro No. 23* (1941).

Photograph courtesy of the Whitney Museum of American Art.

portant things in mind. He sought to capture the deep underlying song of black experience, and he thrilled to the forward, propulsive movement of black history. His strongest work came in storytelling cycles of imagery, above all in the 60 images of "The Migration of the Negro," which he completed in 1940–41. For this show at the Whitney, which was organized by Elizabeth Hutton Turner for the Phillips Collection in Washington and Barbara Haskell for the Whitney, Lawrence's full migration cycle is on display.

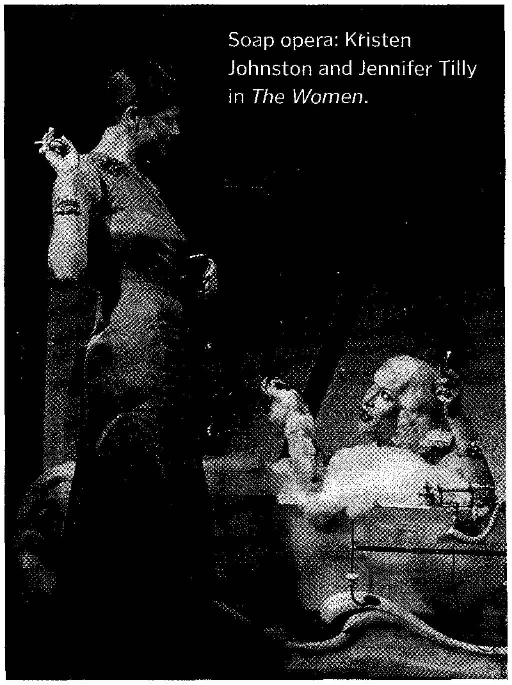
Lawrence began with the basic themes underlying the migration of more than 1 million African-Americans to northern cities—such as poverty and discrimination in the South, the need for workers by industry, the eruption of race riots in the cities. He then used modernist ideas—flattened shapes, simple fields of color, skewed perspectives—to create images to evoke these themes. But the actual work doesn't look like a calculated modernist exercise about contemporary events. It seems more timeless than that. Almost everyone who sees this cycle thinks of spirituals and folk music. As you move past the lilting images, certain elements—particularly those concerning movement and railway stations—recur like a phrase repeated in a blues song. (The cycle ends "And the migrants kept coming.") Many images bring abstract ideas brilliantly to life. To convey the anxiety of southern blacks who were considering moving north, for example, Lawrence shows a group huddled in conversation at a table, with a large open space looming nearby and a plant whose stem seems to beckon like a finger.

Lawrence's hope is strengthened by his melancholy. He developed a deep oxblood palette, much like the rich darks in the voice of a great black singer. He also kept the sun away from his light, giving his pictures a moonlike radiance. He made several other important cycles of images, including one concerning World War II, and a wonderful children's book about Harriet Tubman, but none has the enlarging power of "The Migration of the Negro"—perhaps because Lawrence was, at heart, a miniaturist. Unlike so many ambitious artists of the twentieth century, Lawrence had no bombast in his sensibility. His pictures are small by the standards of our time. He is not driven to make himself the story, to step in front of the band for a solo. For Lawrence, it's always the song, not the singer. ■

THEATER JOHN SIMON

Tough Broads

Clare Boothe Luce's deliciously nasty *Women* gets a glitzy revival from the Roundabout; Elaine Stritch is just delicious at the Public.



Soap opera: Kristen Johnston and Jennifer Tilly in *The Women.*

CLARE BOOTHE LUCE'S **The Women** is the kind of play that could have been written in collaboration by Liz Smith and Rex Reed if they were wittier and better writers. Indeed, persistent rumor has it that Luce had a silent partner, the team of Kaufman and Hart, who may have contributed some finishing touches. In any case, the play is like a protracted, bitchily clever gossip column, full of biting misogyny that would not pass today's political-correctness test even if written by a woman.

On the other hand, no one today would share Brooks Atkinson's 1936 view of *The Women* as "stingingly detailed pictures of the most odious harpies ever collected in one play," though one might agree with Ethan Mordden about its using the blast of the shotgun "when the scalpel of wit might have revealed an idea." But ideas are not what the audience I saw the Roundabout revival with wanted: The coarser the jokes or the performances, the louder the laughter.

Well, funny lines and situations abound, and Scott Elliott, the director, makes the most of them. He may force things a bit, as when he allows Kristen Johnston, playing the role immortalized by Roz Russell in the movie version, to not so much go as *fly* over the top. Even so, she does get her laughs, as do several others, notably Mary Louise Wilson and Lynn Collins in the most skillful performances. Disappointing is the good Cynthia Nixon as the heroine, Mary, with a shrillness of voice I don't recall from her ever before. There is nice work in several supporting parts, although not from the poseurish Adina Porter as a nurse, and the excessively child-actress-cute Hallie Kate Eisenberg as Little Mary. And as the scheming Crystal, Jennifer Tilly is regrettably more crass than sexy.

The Women
Broadway revival of the play by Clare Boothe Luce, staged by Scott Elliott.

Elaine Stritch at Liberty
Written by John Lahr and Elaine Stritch; staged by George C. Wolfe.

Where's My Money?
Written and directed by John Patrick Shanley.

But excess proves irresistible in Isaac Mizrahi's dizzying costumes, which often seem to wear their actresses rather than vice versa. I can just imagine that champion of lush costuming, William Ivey Long, eating his heart out. Not to be faulted are the highly architectonic, whimsically protean sets of Derek McLane, and the tongue-in-cheek lighting of Brian MacDevitt. When these two team up, as they often (but for me not often enough) do, stagecraft becomes witchcraft. Wherever the play's invention flags, the designers' imaginations blithely cover it up.

Photograph by Joan Marcus.

FROM ELAINE STRITCH'S ONE-WOMAN show of song-studded reminiscences, **Elaine Stritch at Liberty**, "constructed" by John Lahr and "reconstructed" by the lady herself, we get in equal measure astringent wit, unsparing self-ribbing, and unabashed sentiment. If the word *ageless* did not already exist, it would have to be coined for this veteran entertainer. Her material is good, but her puckish delivery even better. She flaunts the most cunningly calculated spontaneity, the most dazzlingly mimed extemporizing I have ever experienced. The least rehearsed-appearing gesture, the most unpremeditated-sounding inflection, even the quasi-impromptu eyeball-rolling, is sheer artifice, but its semblance of springing forth fresh-minted is consummate art. No doubt, George C. Wolfe also contributed something with his staging, although I have my doubts about punctuating transitions with the lugging and repositioning of a rather heavy-looking chair, the show's only prop. It does, however, earn its keep when Stritch sits on it and assumes an infinite variety of comic, dramatic, or touching positions.

Stritch's singing, like her speech, comprises more pauses than Pinter ever dreamed of, but at the limit of our endurance the next phrase pops up or floats out. It is, like Harvard's glass flowers, more real than the real thing, and delivered with a sense of humor that permeates the woman's entire body. The songs are supported by Jonathan Tunick's masterly orchestrations, and we get a concert, a confession, and supreme con-manship in an indissoluble package. Though many in the audience applaud and laugh in hysterical frenzy, Stritch's comedy deserves better than that: It is based on subtle timing, inspired syncopation, subversive innuendo, and a flow of cocky or cockeyed comedy to be savored unfrenetically. Try not to let the camp followers spoil your fun.

JOHN PATRICK SHANLEY HAS DIRECTED yet another of his many plays, **Where's My Money?** Not, alas, where his mouth is; the money, or pay dirt, or masterwork still eludes him. Shanley is one of our most frustrating playwrights and screenwriters: Though he is a natural-born dramatist, his biggest hit was a film, *Moonstruck* (which, however, doesn't mean that he is not responsible for some deservedly obscure movies—anyone remember *Five Corners*?). To put it succinctly, Shanley has seldom written anything wholly devoid of interest *or* totally on the mark. The difficult final stage of his journey, from spotty to spot-on, has yet to be traversed.

Although *Where's My Money?* has a carefully excogitated circular structure, whereby its beginning manages to bite its tail, its way of getting there is haphazard and halting, its often windy dialogue a poor antimacassar for its spindly furnishings. To the extent it is about anything, it concerns the precariousness of male-female relationships, whether marital or extramarital, and even when—if I read it correctly—one partner is already six feet under.

This brings me to the play's most opportunistic aspect: ghosts, of which it has one male, one female. Now, ghosts are, along with angels, the most annoying gimmicks of our hapless era. They were tolerable in olden days, when meant to give pleasurable goose bumps, like a bracingly cold shower. But current ghosts, like the equally sappy angels, are meant to entertain and sustain us—to be something no self-respecting classical ghosts would have had truck with: feel-good ghosts, reassuring us about an eleemosynary hereafter we can spend helping survivors we loved find their earthly salvation. To Shanley's credit, his ghosts are still scary—but, unlike those of, say, Banquo and Hamlet Sr., they have minimal moral function.

In some of his previous works, Shanley, a commendable savorer of female pulchritude, found devices—an onstage bath, posing as a nude model—for showing off his alluring actresses in the altogether. The actresses in this show remain clothed (albeit scantily, in one case), but Florencia Lozano is both pretty and talented, as is David Deblinger (talented, not pretty). What Shanley could someday achieve is prefigured in brilliant snatches, such as this exhortation from one lawyer to another: "They are debating whether it is right or wrong to bomb the Taliban during Ramadan. Maybe we shouldn't have bombed the Nazis during Oktoberfest . . . That's for chumps. That's for clients." More of this kind of dialogue just might prevent trips to the box office by audience members muttering the play's insistent title. ■

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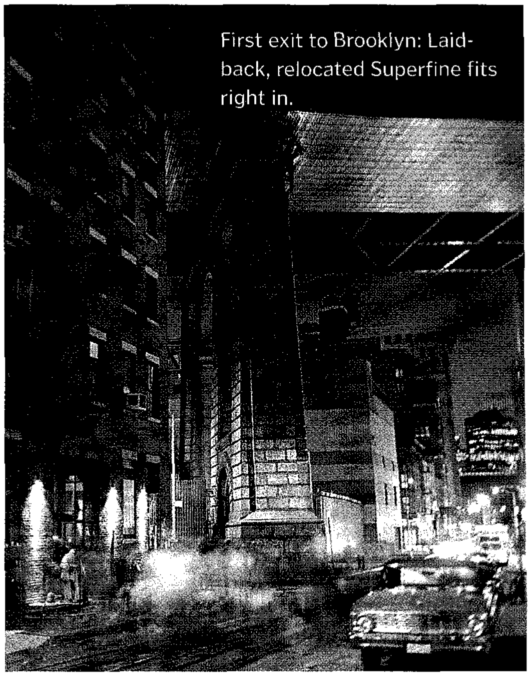
Playing DUMBO

The smart bet in Brooklyn's burgeoning dinner scene is Superfine, where the cooking is inspired and the chef starts each day with a clean slate.

FORGET THE CHEF-ARRIVISTES OF Smith Street. Forget Park Slope's Fifth Avenue, Brooklyn's booming Blue Ribbon boulevard. A nascent food scene is blossoming in DUMBO, that atmospheric postindustrial neighborhood with the million-dollar views and rehabbed lofts to match. At one time, River Café and Grimaldi's pizzeria by the Fulton Ferry pier were as far as foodies would venture from Brooklyn Heights and beyond. But over the past year, the once desolate neighborhood has gained a sprawling spin-off of Raoul's, a chocolate factory built by an errant Le Cirque pastry chef, a branch of NoLIta's multicultural Rice—even a makeshift panini bar in an artsy general store. In the process, it's lost some of its gritty fringe feel, but the chowing options are better than ever. That's especially true now that **Superfine** has moved into roomy permanent quarters after a temporary stint sharing space with Between the Bridges bar, where it garnered a devoted local following and weaned at least a few blue-collar barflies off buffalo wings and onto polenta with wild mushrooms.

Superfine, like DUMBO, has taken a while to find itself. It's been four years since its three owners went from throwing loft parties at home to their eighteen-month trial run at Between the Bridges, to converting a former loading dock in a century-old warehouse turned apartment building into a community center of sorts. Steel-clad glass doors frame a bridge view and open into a bi-level bar, a lounge with a Sunkist-orange pool table, and, as befits an art colony, rotating exhibits and the occasional live band. That, plus the fact that the dining area is furnished with cast-off tables and chairs and mismatched china and cutlery, might make food seem like an afterthought. It isn't. The improvisational chef-partner, Laura Taylor, is a serious disciple of the seasonal-cooking school and composes her Mediterranean-inspired, gently priced menu du jour according to what's fresh, local, and available at the Borough Hall Greenmarket or the organic butcher up the hill.

Superfine
126 Front Street, Brooklyn;
718-243-9005.


First exit to Brooklyn: Laid-back, relocated Superfine fits right in.

There's no telling what you might find on the erasable menu board any given night, but there is a core repertoire. Expect a salad, chock full of enough ingredients to work as a main course; a pasta; and a choice of steak, chicken, and fish, without the fancy flourishes of a star-seeking cooking-school grad. (The wine list, too, is streamlined, limited to one red and one white—both French, fairly priced, and only occasionally served in an actual wine glass.) It's the kind of wholesome, hearty food you'd make at home, if you were inclined to grind your own spicy sausage and dish it up in a garlicky broth of white beans and sprightly greens, with a couple crunchy crostini to sop up the juice.

Taylor excels at fish, and the black sea bass one night was expertly pan-seared to a light-golden crisp, the white flesh firm and moist, its delicate flavor intact, accompanied by grilled new potatoes, garlicky red and green chard, and a black-olive salsa. Veggies are another strong suit: If everyone grew up eating Brussels sprouts and beet greens as tasty as Taylor's, mothers would have to call an emergency meeting to come up with something new to nag us about. Grilled squid achieves a texture rare among ten-tentacled mollusks—moist, not too chewy—and comes with a dab of aïoli. One night's hearty seafood stew zestily marries cockles and mahi mahi to homemade pork-fennel sausage in a fragrant tomato broth chock-full of grilled eggplant. That ubiquitous sausage also stars in a slightly less spectacular production, crumbled and mixed with spaghettini cooked a couple degrees past al dente, with roasted tomatoes and greens. Grilled polenta with sautéed wild mushrooms in a spicy artichoke ragoût is better. And a hefty braised pork chop with carrots, savoy cabbage, and fingerling potatoes is just the kind of blue-plate-special comfort food we crave now.

Taylor used to cook in Santa Fe, and she imports the famous Hatch green chiles for her Southwestern Sunday brunch. You're free to order French toast or a grilled salmon sandwich, but why would you, when that incendiary salsa gives such a painfully pleasurable kick to the breakfast burrito, stuffed with sausage, eggs, and red beans, and the chicken enchilada, served with a lively salsa fresca? On our early visits, an occasional chocolate drop cookie was the only dessert, but we're perfectly willing to wait. Inspiration seems to strike here all the time. ■

Superfine Dinner, Tues.-Sat. 6-11 P.M.; brunch, noon-5 P.M. Appetizers, $4 to $9; entrées, $9 to $24. Cash only.

Photographs by Kenneth Chen.

IN BRIEF

Television | John Leonard

The French Impressionists (NOVEMBER 18; 8 to 10 P.M.; Channel 21) doesn't tell us much we didn't already know, but tells it in high-definition, so the color sticks, the light explodes, and if we can't leave immediately for Paris, we will want at least to listen to Edith Piaf. Frank Deford is an agreeable tour guide among the famous paintings by Monet, Pissaro, Renoir, Degas, Cézanne, Gauguin, Cassatt, and van Gogh, while also explaining what led up to a revolution in sensibility.

Invincible (November 18; 8 to 10 P.M.; TBS) is as much fun to look at as it is ludicrous to contemplate. Billy Zane stars as Os, a 2,000-year-old Shadowman, or fallen angel, who has seen the light as well as the terrible swift sword of the White Warrior, converts to a blissful wushu, and trains four "Elements" (Air, Fire, Water, Metal) to do martial-arts battle with forces of evil bent on opening a "vortex" to destroy our world. The rest is *Crouching Buffy Meets Kung Fu.*

In Love and War (November 18; 9 to 11 P.M.; CBS), an adaptation by Sir John Mortimer of Eric Newby's autobiography, recounts a World War II love affair in Occupied Italy between a British POW (Callum Blue) and a Slovenian anti-fascist's daughter (Barbora Bobulova) who bicycles to his rescue. Italy looks sort of French Impressionist, the young lovers are equally handsome, and we are cheered to learn at the end that their real-life counterparts recently celebrated their fifty-fifth wedding anniversary.

The Nightclub Years (November 18; 9 to 11 P.M.; A&E) is a perfectly good excuse to hear Frank Sinatra, Sophie Tucker, Milton Berle, Lena Horne, and Dean Martin and Jerry Lewis, as the likes of Alan King and Barbara Walters sound-bite about what the Latin Quarter, Blue Angel, and the rest did to the livers and lungs of New Yorkers and Angelenos in the decades of scotch and smoke between vaudeville and television.

Dance | Tobi Tobias

Music of the Line/Words in the Shape
Choreographed by Garth Fagan.

Garth Fagan IS SUCH AN ASTUTE CHOREOGrapher, he can (almost) be excused for the inept titles he applies to his dances. *Music of the Line/Words in the Shape,* given its local premiere during his company's recent two-week run at the Joyce, lacks the poignancy that suffuses some of his work. But the detached viewpoint of the piece—inspired, perhaps, by the futuristic John Adams music to which it's set—makes Fagan's keen sense of composition all the more evident, and gratifying.

In the first part of the dance, Fagan plays a group of four figures against a set of three, creating images of harmonious imbalance typical of Asian art. The dancers are soon sent traveling on horizontal paths, echoing the perpetual-motion aspect of the score, but stopping briefly to do remarkable things such as fling a svelte leg sky-high, then lower it, not with the fluidity its upward sail predicted but by sharply indicated notches. At times, all but one of the dancers form a stilled or slow-motion matrix to offset febrile motion from the odd person out—who promptly rejoins the little society as if he'd never had any divergent adventures.

Somber and haunting, as befits the music, which features a violin singing over disquieting background hum, the second section opens with a trio for two men and a woman in which none of the participants appears to recognize the existence of the others. Alternately they engage in exquisite intertwinings and lifts or stand starkly isolated (though only inches away from one another), gazes numbly fixed on nothingness. After a time, this trio shifts its position from the side to the center of the stage, its anomie persisting despite the changed locale. It's succeeded by a second threesome and then a third, all perpetuating the atmosphere of remoteness and nonengagement. That every last one of us is alone in the dark is hardly a new idea, but Fagan manages to give it renewed eloquence—not through expressive techniques but by the canny juxtaposition of one pose, one gesture, one movement phrase, one placement in space with another.

The piece concludes with an adagio for two couples, one all-male, one all-female, who are glowingly illuminated, while off to the side seven other figures scramble around in busy confusion in the dusk. The dance doesn't come together with any final significance, but nearly everything in it is wonderfully crafted, fascinating in its tactics and invention, and, as is typical of Fagan's company, gorgeously performed. ■

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Movies

Edited by Ben Kaplan

This Week's Releases

Auggie Rose
Writer-director Matthew Tabak's debut stars Jeff Goldblum as a man who changes his identity in order to woo an unsuspecting Anne Heche. (1 hr. 48 mins.; R) • Opens 11/16.

The Fluffer
Gay-porn director Wash West wrote and co-directed (with Richard Glatzer) this story of a romantic triangle on an adult-film set. (1 hr. 34 mins.; NR) • Opens 11/16.

Harry Potter and the Sorcerer's Stone
Chris Columbus (*Bicentennial Man*) directs Daniel Radcliffe as Harry Potter, the 10-year-old wizard from J. K. Rowling's book. (2 hrs. 22 mins.; PG) • Opens 11/16.

Journey to the West: Chinese Medicine Today
Katy Chevigny's documentary traces the history of Oriental medicine from China to California to New York. (58 mins.; NR) • Opens 11/16.

Lola
New 35-mm print of director Jacques Demy's 1961 debut film about various liaisons in after-dark France. In French, with English subtitles. (1 hr. 30 mins.; NR) • Opens 11/16.

Novocaine
Writer David Atkins's directorial debut stars Steve Martin as an unraveling dentist. With Elias Koteas, Laura Dern, and Helena Bonham-Carter. (1 hr. 35 mins.; R) • Opens 11/16.

The Simian Line
Director Linda Yellen's film about four couples who, on Halloween night, meet a fortune teller (Tyne Daly), who predicts doom for one of the relationships. With Eric Stoltz, Cindy Crawford, and William Hurt. (1 hr. 40 mins.; R) • Opens 11/16.

The Wash
Snoop Dogg and Dr. Dre play a hip-hop Odd Couple working in a car wash in L.A. Directed by D.J. Pooh. (1 hr. 34 mins.; R) • Opens 11/14.

Easy rider: Snoop Dogg in *The Wash.*

New Films

★ Amélie
Jean-Pierre Jeunet's frenetic frolic is about a 23-year-old Parisian waitress, played by Audrey Tautou, who sees herself as the rescuer of sad souls, and as a Zorro-like avenger, too. What this pathologically shy girl doesn't recognize is that she needs to rescue herself and seek out true love. Jeunet's technique is antic enough to please Chuck Jones, but he doesn't quite have the simplicity of soul to make this film's happily-ever-after conceit sing. Still, treacle this elaborately inventive deserves some kind of blue ribbon. Matthieu Kassovitz co-stars. (Rainer; 11/12) (2 hrs.; R) • 1; 24.

★ Apocalypse Now Redux
Francis Ford Coppola's expanded Vietnam epic includes four new scenes from the original shooting of his 1979 film. Starring Martin Sheen, Robert Duvall, and Marlon Brando. (3 hrs. 16 mins.; R) • 22.

Bandits
Bruce Willis and Billy Bob Thornton are celebrity bank robbers vying for the same woman, played by Cate Blanchett. Willis and Thornton spend most of the movie yammering at each other, but Blanchett has a true gift for feral screwball comedy. She deserves better than these guys, and this movie. (Rainer; 10/22) (2 hrs. 3 mins.; PG-13) • 2; 13; 14; 21; 27; 43; 51; 61; 66; 68; 72.

Better Than Sex
Australian writer-director Jonathan Teplitzky's debut film is about a couple trying to build a relationship after a series of one-night stands. (1 hr. 24 mins.; NR) • 2; 64.

Bones
Snoop Dogg plays the title role, a deceased numbers runner from the seventies who returns from the grave on a mission of revenge. Directed by Ernest Dickerson; with Pam Grier. (1 hr. 29 mins.; R) • 20; 39; 44; 45; 46; 51; 53; 55; 61; 70.

Burnt Money
Marcelo Pineyro directs this film about two gay bank robbers in Buenos Aires. (1 hr. 47 mins.; R) • 6.

Chop Suey
Fashion photographer Bruce Weber's autobiographical film features mini-documentaries of his colorful friends. (1 hr. 38 mins.; NR) • 7.

The Closet
Daniel Auteuil (*The Widow of St. Pierre*) plays a condom-factory worker who saves his job, and reinvigorates his life, by pretending to be gay. With Gérard Depardieu, written and directed by Francis Veber. (1 hr. 26 mins.; R) • 66.

Corky Romano
Chris Kattan plays the son of a Mafia boss (Peter Falk) who infiltrates the FBI in Rob Pritt's directorial debut. (1 hr. 39 mins.; PG-13) • 22.

Dinner Rush
Danny Aiello is a stressed TriBeCa restaurateur in the second feature by director Bob Giraldi (*Hiding Out*). With Sandra Bernhard. (1 hr. 40 mins.; R) • 9; 64.

★ Divided We Fall
A small Czech town is occupied by German forces in this uneven but occasionally moving drama that at times recalls the bittersweet humanism of the Czech New Wave films from the sixties. A Gentile couple (well played by Boleslav Polivka and Anna Siskowa) shelter a Jewish concentration-camp runaway, with ghastly and comic repercussions. (Rainer; 6/11/01) (2 hrs. 2 mins.; NR) • 66.

Domestic Disturbance
John Travolta plays a divorcé whose 11-year-old becomes Vince Vaughn's charge. Directed by Harold Becker (*Sea of Love*). (1 hr. 28 mins.; PG-13) • 5; 12; 13; 14; 20; 27; 31; 39; 40; 41; 43; 44; 45; 46; 50; 51; 53; 54; 56; 58; 59; 60; 61; 62; 63; 65; 71; 73; 74; 75; 76.

Don't Say a Word
Michael Douglas stars as a psychiatrist whose 8-year-old daughter is kidnapped in this by-the-numbers mystery thriller. The plot device of getting a psychiatrist to delve into a patient for clues to a crime is serviceable, but the doctor's clinical expertise here barely registers; he could just as well be your friendly local barkeep. (Rainer; 10/8) (1 hr. 49 mins.; R) • 15; 61; 64.

Donnie Darko
Richard Kelly's directorial debut takes place in 1988 and stars Jake Gyllenhaal as a teenager with a vivid imagination. Cameos by Drew Barrymore, Patrick Swayze, and Noah Wyle. (1 hr. 58 mins.; R) • 2; 15.

The Endurance: Shackleton's Legendary Antarctic Expedition
George Butler's documentary is about Sir Ernest Shackleton's Antarctic rescue mission in 1914. Narrated by Liam Neeson. (1 hr. 33 mins.; NR) • 2; 18.

Everything Put Together
Director Marc Forster's film about two affluent couples whose relationship falters in the face of a tragedy. (1 hr. 25 mins.; NR) • 3.

★ Fat Girl
Catherine Breillat's touching, minor movie about two sisters on a summer vacation has many observant moments. Anais (Anais Reboux) and her considerably prettier 15-year-old sister Elena (Roxane Mesquida) play out the pettiness and sympathies of siblinghood. There's a deflowering, but don't expect much *ooh-la-la*. (Rainer; 10/22) (1 hr. 23 mins.; NR) • 6; 37; 48.

Focus
William H. Macy and Laura Dern star in a case of mis-

Ground Rules

These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 72.**

Photograph by Lynn Alston.

taken identity set in New York during World War II. Director Neal Slavin's debut; from the Arthur Miller novel. (1 hr. 40 mins.; PG-13) • 8; 16; 48; 60.

From Hell
Johnny Depp stars as an opium-addicted police investigator on the trail of Jack the Ripper in this plush piece of pulp directed by the Hughes brothers, Allen and Albert. It's mostly twaddle, full of bad Cockney accents and dark conspiracies involving Freemasonry and the royal family. Ian Holm plays the royal physician, and his performance is the only reason to buy a ticket. (Rainer; 10/22) (2 hrs. 17 mins.; R) • 2; 10; 15; 27; 44; 51; 56; 58; 63; 69; 71; 73; 76.

★ Ghost World
Thora Birch and Scarlett Johansson play angsty teenage best friends in Terry Zwigoff's film based on the popular Daniel Clowes comic book. Also with Steve Buscemi, Illeana Douglas, and Teri Garr. (1 hr. 41 mins.; R) • 2.

Ginger Snaps
Canadian director John Fawcett's film is about twin sisters and a werewolf on the prowl. With Mimi Rogers. (1 hr. 23 mins.; NR) • 3.

Grateful Dawg
Director Gillian Grisman's documentary about her father (bluegrass musician David Grisman) and Jerry Garcia. (1 hr. 21 mins.; NR) • 3.

Happenstance
Director Laurent Firode's debut film stars Audrey Tautou and is an ensemble comedy about a series of significantly random interactions; in French with English subtitles. (1 hr. 37 mins.; NR) • 3.

Heist
David Mamet wrote and directed this spottily entertaining wheeze about a veteran thief (Gene Hackman) who pulls off one last job. Mamet is in love with consmanship, but there may be one too many grifts going on here. Ultimately, Mamet may have conned himself. Delroy Lindo and Danny DeVito also star. (Rainer; 11/12) (1 hr. 47 mins.; R) • 5; 12; 13; 14; 15; 27; 28; 43; 45; 46; 48; 51; 53; 54; 57; 59; 61; 63; 65; 69; 70; 73; 74; 76.

Intimacy
Patrice Chereau directed this dour drama adapted by Hanif Kureishi from several of his stories and starring Mark Rylance and Kerry Fox. It's like *Last Tango in Paris* for deadheads. (Rainer; 10/29) (2 hrs.; NR) • 1; 17.

Iron Monkey
Quentin Tarantino presents this spunky karate film from director Yuen Wo Ping (choreographer of *The Matrix* and *Crouching Tiger, Hidden Dragon*) about a nineteenth-century hero (Donnie Yen) in Hong Kong. (1 hr. 23 mins.; PG-13) • 15; 44; 68.

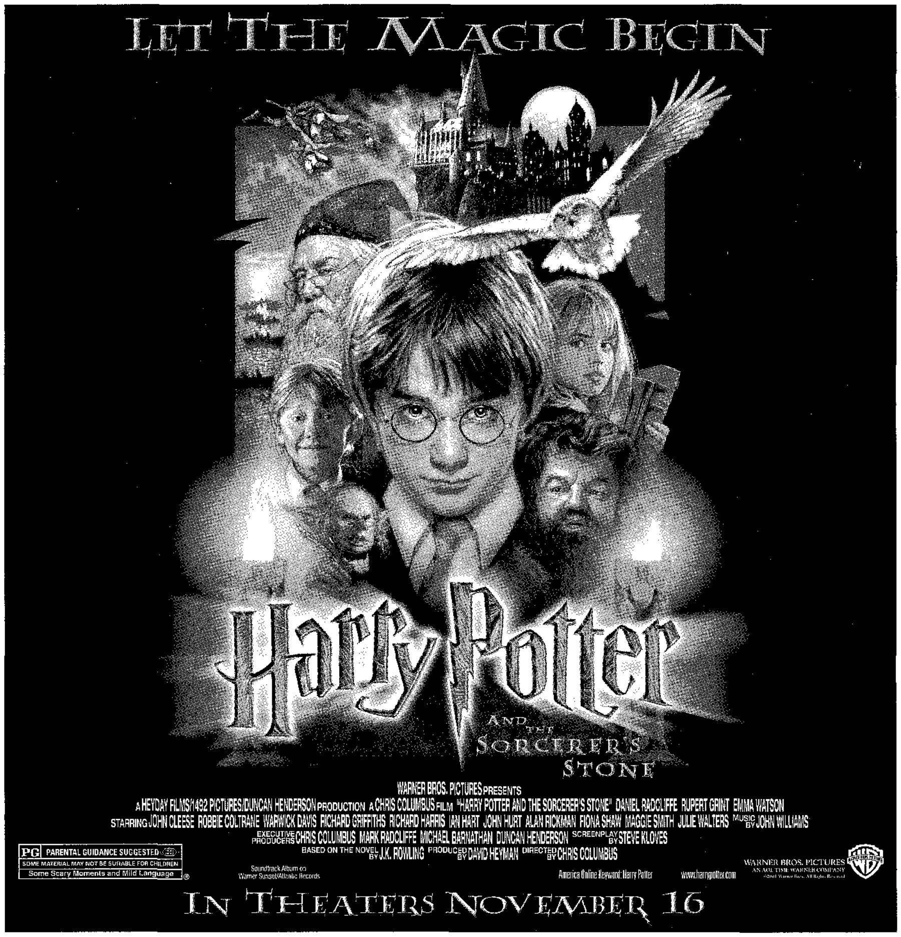
K-Pax
Kevin Spacey is a mental patient who thinks he's from another planet and Jeff Bridges is the psychiatrist he bonds with. Unintentionally silly in that uplifting way that Hollywood is prone to. (Rainer; 10/29) (1 hr. 33 mins.; PG-13) • 8; 10; 13; 14; 15; 26; 31; 36; 43; 44; 46; 50; 51; 54; 58; 61; 63; 71; 72; 73; 74; 75; 76.

King of the Jungle
John Leguizamo plays a streetwise retarded New Yorker in the new film from writer-director Seth Zvi Rosenfeld (*A Brother's Kiss*). With Rosie Perez, Rosario Dawson, and Annabella Sciorra. (1 hr. 25 mins.; R) • 1.

L.I.E.
Director Michael Cuesta's complex and controversial debut about a pedophile in suburban Long Island. (1 hr. 37 mins.; NC-17) • 7.

The Last Castle
Robert Redford is a general who has been interned in a military prison, and James Gandolfini is the fanatically envious warden who has never set foot on a battlefield. The whole silly thing plays out like *Cool Hand Luke* meets *Attica*. Mark Ruffalo, as a turncoat, is at least refreshing to watch. Rod Lurie directed. (Rainer; 10/29) (2 hrs.; R) • 12; 14; 20; 25; 29; 38; 44; 68; 76.

Life as a House
Kevin Kline plays a divorced architect who moves to the country in Irwin Winkler's (*Guilty by Suspi-*



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Harry Potter
AND THE SORCERER'S STONE
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A HEYDAY FILMS/1492 PICTURES/DUNCAN HENDERSON PRODUCTION A CHRIS COLUMBUS FILM "HARRY POTTER AND THE SORCERER'S STONE" DANIEL RADCLIFFE RUPERT GRINT EMMA WATSON
STARRING JOHN CLEESE ROBBIE COLTRANE WARWICK DAVIS RICHARD GRIFFITHS RICHARD HARRIS IAN HART JOHN HURT ALAN RICKMAN FIONA SHAW MAGGIE SMITH JULIE WALTERS MUSIC BY JOHN WILLIAMS
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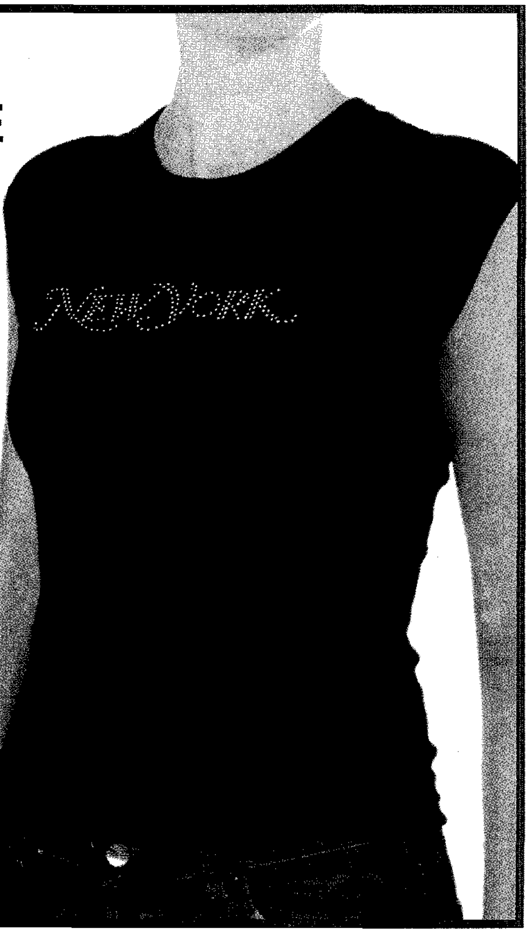


tion) film. (2 hrs. 4 mins.; R) • 5; 9; 11; 13; 15; 16; 25; 43; 57; 60; 63; 74; 76.

The Man Who Wasn't There
The movie isn't there, either. The Coen brothers have a strong feeling for the sleek surfaces of film noir, but this pulp-art thing, set in northern California in 1949, is a hollow experience. Billy Bob Thornton plays a near-catatonic barber who becomes ensnared in murder; the supporting cast, including Frances McDormand, James Gandolfini, and especially Tony Shalhoub, have more of a pulse. (Rainer; 11/5) (1 hr. 56 mins.; R) • 5; 10; 13; 14; 15; 23; 43; 47; 54; 72.

Maze
Rob Morrow wrote, directed, and stars in this story of Lyle Maze, a shy New York sculptor with Tourette syndrome. With Laura Linney. (1 hr. 37 mins.; R) • 2; 15.

★ Monsters, Inc.
This latest computer animation from Pixar via Disney is an amusing kid-oriented spree featuring fuzzy-wuzzy monsters and thingies. No *Shrek*, but enjoyable family entertainment. (Rainer; 11/12) (1 hr. 33 mins.; G) • 8; 10; 13; 14; 16; 19; 20; 25; 36; 38; 39; 40; 41; 44; 45; 46; 49; 50; 51; 52; 53; 54; 56; 57; 58; 59; 60; 61; 63; 65; 71; 73; 74; 75; 76.

Mulholland Drive
Naomi Watts and Laura Elena Harring play an ingenue and an amnesiac shady lady making their way through a noirish L.A. dreamscape in David Lynch's latest weirdo fantasia. It has its moments, but too much of it is moribund and a retread of what he's already done to death. (Rainer; 10/22) (2 hrs. 26 mins.; R) • 1; 10; 14; 15; 32; 37; 50; 64.

My First Mister
Leelee Sobieski and Albert Brooks play unlikely friends who meet at the mall in Christine Lahti's debut feature film. (1 hr. 55 mins.; R) • 30; 64.

On the Line
'N Sync's Lance Bass searches for a girl he met on a Chicago El train. Directed by Eric Bross. (1 hr. 27 mins.; PG) • 22; 71; 73.

The One
Jet Li plays both the hero and the villain in James Wong's (*Final Destination*) interplanetary sci-fi adventure. (1 hr. 37 mins.; PG-13) • 8; 11; 13; 14; 20; 27; 31; 35; 38; 39; 40; 44; 45; 46; 51; 52; 53; 54; 55; 56; 58; 59; 61; 62; 63; 65; 70; 72; 73; 74; 76.

The Others
Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenabar. (2 hrs. 25 mins.; PG-13) • 15; 44.

★ Otomo
Frieder Schlaich's film imagines the life of Frederic Otomo (played by Isaach de Bankolé), an African refugee who murdered two German officers. In German, with English subtitles. (1 hr. 25 mins.; NR) • 4.

Punks
Ian Polk's debut film is a romantic comedy about gay African-American men. (1 hr. 44 mins.; NR) • 6.

Riding in Cars With Boys
Drew Barrymore is fun to watch in this otherwise sitcomish comedy-drama about a 15-year-old high-school drop-out mom and her travails and victories over the next twenty years. Steve Zahn, James Woods, and Brittany Murphy co-star. Penny Marshall directed. (Rainer; 10/29) (2 hrs. 2 mins.; PG-13) • 8; 14; 15; 31; 33; 43; 51; 54; 68; 72; 76.

Serendipity
John Cusack and Kate Beckinsale are the star-crossed lovers in this airless romantic comedy that owes more than a bit to *Sleepless in Seattle*. (Rainer; 10/15) (1 hr. 27 mins.; PG-13) • 8; 14; 15; 31; 43; 66; 68; 72.

Shallow Hal
The new Farrelly brothers bad-taste comedy stars Jack Black as a randy jerk and Gwyneth Paltrow as the porcine do-gooder he is hypnotized into seeing as a babe. Some good gross-out invention, but too heartfelt by half. Do we really need the Farrellys to champion inner beauty? (Rainer; 11/19) (1 hr. 54 mins.; PG-13) • 8; 9; 10; 15; 28; 33; 34; 35; 46; 51; 53; 54; 58; 61; 63; 65; 71; 72; 73; 74; 75; 76.

★ Tape
Richard Linklater's movie of Stephen Belber's play is set entirely in a dingy motel room and stars Ethan Hawke and Robert Sean Leonard as high-school friends who reunite after ten years, and Uma Thurman as the ex-girlfriend who may have been date-raped by one of them senior year. It's an amazingly fluid and hyper-charged experience, extremely well acted. (Rainer; 11/5) (1 hr. 28 mins.; R) • 1; 15; 37.

13 Ghosts
Shannon Elizabeth, Matthew Lillard, and F. Murray Abraham star in Steve Beck's remake of William Castle's 1960 film. (1 hr. 37 mins.; PG-13) • 8; 13; 14; 15; 31; 39; 40; 43; 44; 45; 46; 49; 51; 53; 55; 57; 61; 63; 67; 71; 72; 74; 76.

The Town Is Quiet
This ensemble film from Robert Guédiguian is centered around a grandmother, her drug-addict daughter, and the baby who brings the two women together. In French, with English subtitles. (2 hrs. 12 mins.; NR) • 37.

★ Training Day
Denzel Washington plays a corrupt L.A. narcotics detective and Ethan Hawke plays his rookie sidekick in this dawn-to-dawn melodrama with higher pretensions. Both performers are crackerjack and the film, directed by Antoine Fuqua and written by David Ayer, is a visceral high, but, in dramatic-political terms, it's something of a cop-out. (Rainer; 10/15) (1 hr. 52 mins.; R) • 8; 14; 20; 31; 33; 38; 39; 44; 45; 46; 51; 53; 58; 61; 63; 67; 68; 70; 72; 76.

Trembling Before G-d
A documentary which spans the entire difficult world of gay Orthodox Jews. Directed by Sandi Simcha DuBowski. (1 hr. 24 mins.; NR) • 4.

★ Va Savoir
Jacques Rivette's romantic roundeley is about three men and three women who become entangled during the run of a Pirandello play in Paris. It's minor but moderately enjoyable. At a mere two-and-a-half hours, it's practically a hiccup in the Rivette canon. (Rainer; 10/8) (2 hrs. 30 mins.; PG-13) • 3; 37; 64.

★ Waking Life
Richard Linklater has made a one-of-a-kind movie. A live-action digital video movie was "painted over" by scores of computer animators, and the result has an amazing fluidity. The film is about a young man who passes through a linked series of encounters that may or may not be dreams. Most of the people in the film mouth extended arias about the nature of reality, but the results are anything but a snore. One of the very best movies of the year. (Rainer; 10/29) (1 hr. 40 mins.; R) • 8; 15; 37; 47; 64.

The Wash
Please see "This Week's New Releases." (1 hr. 31 mins.; R) • 2; 41; 49; 52; 56; 62.

Zoolander
Failed silliness. Ben Stiller co-wrote, directs, and stars as a male-bimbo fashion model who decides there's more to life than looking beautiful. (Rainer; 10/8) (1 hr. 34 mins.; PG-13) • 12; 20; 23; 30; 43.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Amélie; Intimacy;

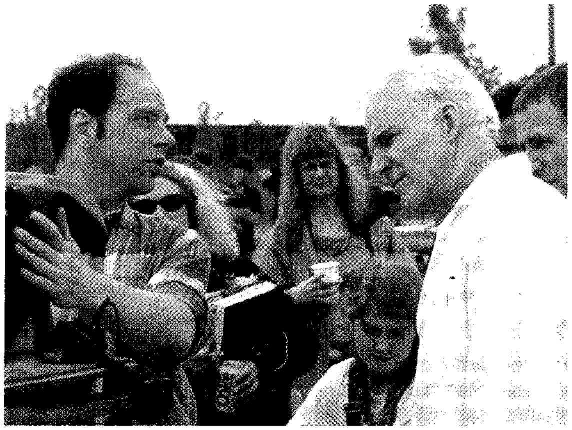
Festivals

The Wild, Wild East

Before there were $100 million budgets, Brett Ratner, and Keanu Reeves, kung fu films were a half-step above public-access TV, at least when it came to production values. "There were no real actors, and no fight choreographers," says Jet Li, who made his first film, *The Shaolin Temple*, in 1979 at the age of 16. This month, **Old School Kung Fu Fest 2001**, at Cinema Village, and **Dance of the Dragon: Martial Arts on Film**, at BAMcinématek, laud the independent and groundbreaking action films made in Asia, and especially Hong Kong, from the sixties on. Pictures at the sometimes interlocking festivals include Tsui Hark's *Once Upon a Time in China* (starring Jet Li); *Taoism Drunkard*, with *Crouching Tiger's* Yuen Woo-ping; and *Prodigal Son* (pictured), Sammo Hung's balletic, influential 1983 film. "Kung fu movies began as period pieces with simple good-versus-evil plots," notes Hung, who's made more than 100 films and is now shooting *Highbinders* in Hong Kong with Jackie Chan. "Gradually, we used different camera perspectives and humor, and broke from tradition." But according to Li, the star of last week's No. 2 movie, *The One*, as well as some of the films in these festivals, Asian tradition is Hollywood's new rave. "Hollywood has just begun to look at martial art from a new perspective," Li says. "All of the movements in films like *The Matrix* were already done in Hong Kong. These films showed the world a new light." "Old School Kung Fu Fest 2001" runs through December 15; "Dance of the Dragon: Martial Arts on Film," through December 16. (See "Museums, Societies, Etc.") B.K.

Exploring His Roots

David Atkins grew up amid drills and laughing gas. "My dad is a dentist, my brothers are dentists, and I met my wife at my dad's dentistry practice," says the 39-year-old writer-director of Novocaine, a noirish crime drama about—surprise!—a dentist. "My worlds came together when I read that the *Godfather* characters had prosthetic teeth." *Novocaine*, Atkins's $10 million directorial debut, is about a placid orthodontist (Steve Martin, pictured with Atkins), his perfect hygienist fiancée (Laura Dern), and the dope-addict grifter (Helena Bonham Carter) who sends their flawless world into a tailspin. "I knew a dentist would make a good protagonist," adds Atkins, a Columbia MFA who now lives in the East Village. "It's against the cliché of a movie leading man—they're always larger than life, but a dentist is somebody real." Opens November 16.



Photograph by Mark Fellman.

King of the Jungle; Mulholland Drive; Tape

2. CC Village East
189 Second Ave. (212-529-6799) • Bandits; Better Than Sex; Donnie Darko; The Endurance: Shackleton's Legendary Antarctic Expedition; From Hell; Ghost World; Maze; The Wash

3. Cinema Village
22 E. 12th St. (212-924-3363) • Everything Put Together; Ginger Snaps; Grateful Dawg; Happenstance; Va Savoir (See also "Museums, Societies, Etc.")

4. Film Forum
209 W. Houston St. (212-727-8110) • Otomo; Trembling Before G-d (See also "Museums, Societies, Etc.")

5. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Domestic Disturbance; Heist; Life as a House; The Man Who Wasn't There

6. Quad Cinema
34 W. 13th St. (212-255-8800) • Burnt Money; Fat Girl; Punks

7. The Screening Room
54 Varick St. (212-334-2100) • Chop Suey; L.I.E.; Our Lady of the Assassins (See also "Museums, Societies, Etc.")

8. UA Union Square
13th St. and Broadway (212-253-2225) • Focus; K-Pax; Monsters, Inc.; The One; Riding in Cars With Boys; Serendipity; Shallow Hal; 13 Ghosts; Training Day; Waking Life

14th–41st Streets

9. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Dinner Rush; Life as a House; Shallow Hal

10. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • From Hell; K-Pax; The Man Who Wasn't There; Monsters, Inc.; Mulholland Drive; Shallow Hal

11. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Life as a House; The One

12. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Domestic Disturbance; Heist; The Last Castle; Zoolander

13. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Bandits; Domestic Disturbance; Heist; K-Pax; Life as a House; The Man Who Wasn't There; Monsters, Inc.; The One; 13 Ghosts

14. Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • Bandits; Domestic Disturbance; Heist; K-Pax; The Last Castle; The Man Who Wasn't There; Monsters, Inc.; Mulholland Drive; The One; Riding in Cars With Boys; Serendipity; 13 Ghosts; Training Day

42nd–60th Streets

15. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Don't Say a Word; Donnie Darko; From Hell; Heist; Iron Monkey; K-Pax; Life as a House; The Man Who Wasn't There; Maze; Mulholland Drive; The Others; Riding in Cars With Boys; Serendipity; Shallow Hal; Tape; 13 Ghosts; Waking Life

16. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Focus; Life as a House; Monsters, Inc.

17. CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • Intimacy

18. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • The Endurance: Shackleton's Legendary Antarctic Expedition

19. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Monsters, Inc.

20. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Bones; Domestic Disturbance; The Last Castle; Monsters, Inc.; The One; Training Day; Zoolander

21. Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Bandits

22. Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Apocalypse Now Redux; Corky Romano; On the Line

23. New York Twin
220 E. 59th St. (212-505-CINE#590) • The Man Who Wasn't There; Zoolander

24. Paris Theatre
4 W. 58th St. (212-688-3800) • Amélie

61st Street and Above, East Side

25. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • The Last Cas-

Solutions to last week's puzzles

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tle; Life as a House; Monsters, Inc.

26. Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • K-Pax

27. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Bandits; Domestic Disturbance; From Hell; Heist; The One

28. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Heist; Shallow Hal

29. Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • The Last Castle

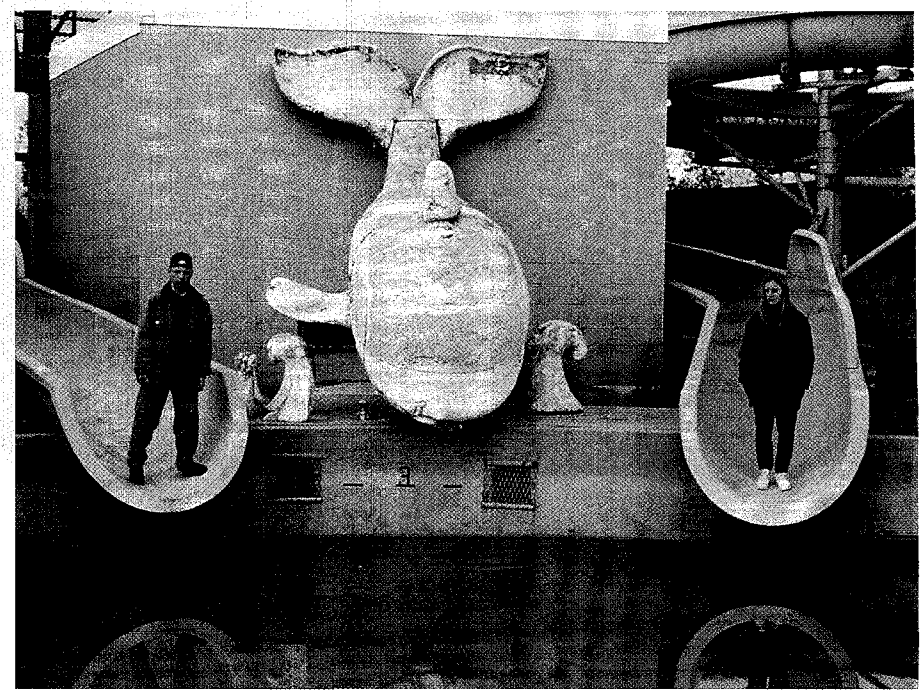
30. Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • My First Mister; Zoolander

31. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Domestic Disturbance; K-Pax; The One; Riding in Cars With Boys; Serendipity; 13 Ghosts; Training Day

Festival

Still Here, Still Queer

Even in New York, the notion of an avant-garde queer film festival was greeted with disbelief in the mid-eighties. "No one thought we could last," says Jim Hubbard, co-founder of **MIX: The New York Lesbian and Gay Experimental Film/Video Festival**, this week hushing the naysayers with its fifteenth-birthday bash. To commemorate the occasion—and its nearly tenfold growth—"MIX 2001" will include showings of more than 200 films, including the New York premiere of John Greyson's *The Law of Enclosures*, starring Sarah Polley and Brendan Fletcher (pictured) as misfits and lovers growing up in Ontario; Werner Schroeter's *The Rose King*, a German love triangle consisting of a mother, her son, and his lover; and *I Am Not What You Want*, an Asian film about sexual awakenings among the male students in a dormitory in Hong Kong. Opens November 14 at Anthology Film Archives. (See "Museums, Societies, Etc.")



Photograph by Alliance Atlantis.

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • Mulholland Drive

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Riding in Cars With Boys; Shallow Hal; Training Day

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Shallow Hal

35. Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • The One; Shallow Hal

36. Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • K-Pax; Monsters, Inc.

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Fat Girl; Mulholland Drive; Tape; The Town Is Quiet; Va Savoir; Waking Life

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • The Last Castle; Monsters, Inc.; The One; Training Day

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Bones; Domestic Disturbance; Monsters, Inc.; The One; 13 Ghosts; Training Day

40. New Coliseum
701 W. 181st St. (212-740-1545) • Domestic Disturbance; Monsters, Inc.; The One; 13 Ghosts

41. Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Domestic Disturbance; Monsters, Inc.; The Wash

42. Sony Imax Lincoln Square
1988 Broadway, at 68th St. (50-LOEWS#638) • Across the Sea of Time; China: The Panda Adventure; Cyber World; Into the Deep; Mysteries of Egypt; 13 Ghosts

43. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Bandits; Domestic Disturbance; Heist; K-Pax; Life as a House; The Man Who Wasn't There; Riding in Cars With Boys; Serendipity; 13 Ghosts; Zoolander

Bronx

44. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Bones; Domestic Disturbance; From Hell; Iron Monkey; K-Pax; The Last Castle; Monsters, Inc.; The One; The Others; 13 Ghosts; Training Day

45. Concourse Plaza
214 E. 161th St. (718-588-8800) • Bones; Domestic Disturbance; Heist; Monsters, Inc.; The One; 13 Ghosts; Training Day

46. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Bones; Domestic Disturbance; Heist; K-Pax; Monsters, Inc.; The One; Shallow Hal; 13 Ghosts; Training Day

Brooklyn

47. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • The Man Who Wasn't There; Waking Life (See also "Museums, Societies, Etc.")

48. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • Fat Girl; Focus; Heist

49. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Monsters, Inc.; 13 Ghosts; The Wash

50. Cobble Hill Cinema
265 Court St. (718-596-9113) • Domestic Disturbance; K-Pax; Monsters, Inc.; Mulholland Drive

51. Court Street 12
106 Court St. (718-246-7469) • Bandits; Bones; Domestic Disturbance; From Hell; Heist; K-Pax; Monsters, Inc.; The One; Riding in Cars With Boys; Shallow Hal; 13 Ghosts; Training Day

52. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Monsters, Inc.; The One; The Wash

53. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Bones; Domestic Disturbance; Heist; Monsters, Inc.; The One; Shallow Hal; 13 Ghosts; Training Day

54. Pavilion
188 Prospect Park West (718-369-0838) • Domestic Disturbance; Heist; K-Pax; The Man Who Wasn't There; Monsters, Inc.; The One; Riding in Cars With Boys; Shallow Hal

55. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Bones; The One; 13 Ghosts

56. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Domestic Disturbance; From Hell; Monsters, Inc.; The One; The Wash

57. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Heist; Life as a House; Monsters, Inc.; 13 Ghosts

58. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Domestic Disturbance; From Hell; K-Pax; Monsters, Inc.; The One; Shallow Hal; Training Day

Queens

59. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Domestic Dis-

turbance; Heist; Monsters, Inc.; The One

60. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Domestic Disturbance; Focus; Life as a House; Monsters, Inc.

61. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Bandits; Bones; Domestic Disturbance; Don't Say a Word; Heist; K-Pax; Monsters, Inc.; The One; Shallow Hal; 13 Ghosts; Training Day

62. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Domestic Disturbance; The One; The Wash

63. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Domestic Disturbance; From Hell; Heist; K-Pax; Life as a House; Monsters, Inc.; The One; Shallow Hal; 13 Ghosts; Training Day

64. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • An American Rhapsody; Better Than Sex; Dinner Rush; Don't Say a Word; Mulholland Drive; My First Mister; Va Savoir; Waking Life

65. Main Street Cinemas
72-66 Main St. (718-263-4828) • Domestic Disturbance; Heist; Monsters, Inc.; The One; Shallow Hal

66. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • An American Rhapsody; Bandits; The Closet; Divided We Fall; Innocence; Serendipity

67. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • 13 Ghosts; Training Day

68. UA Astoria
28-60 Steinway St. (718-726-1279) • Bandits; Iron Monkey; The Last Castle; Riding in Cars With Boys; Serendipity; Training Day

69. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • From Hell; Heist

70. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Bones; Heist; The One; Training Day

71. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Domestic Disturbance; From Hell; K-Pax; Monsters, Inc.; On the Line; Shallow Hal; 13 Ghosts

72. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Bandits; K-Pax; The Man Who Wasn't There; The One; Riding in Cars With Boys; Serendipity; Shallow Hal; 13 Ghosts; Training Day

73. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Domestic Disturbance; From Hell; Heist; K-Pax; Monsters, Inc.; On the Line; The One; Shallow Hal

Staten Island

74. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Domestic Disturbance; Heist; K-Pax; Life as a House; Monsters, Inc.; The One; Shallow Hal; 13 Ghosts

75. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Domestic Disturbance; K-Pax; Monsters, Inc.; Shallow Hal

76. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Domestic Disturbance; From Hell; Heist; K-Pax; The Last Castle; Life as a House; Monsters, Inc.; The One; Riding in Cars With Boys; Shallow Hal; 13 Ghosts; Training Day

Museums, Societies, Etc.

77. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770); $9. • "Dance of the Dragon: Martial Arts on Film." 11/17: *The Valiant Ones* (1974). 11/18: *The Barefooted Kid* (1993). 11/24: *Enter the Dragon* (1973). "Fritz Lang Retrospective." 11/13: *Harakiri* (1919). 11/15: *Dr. Mabuse: The Gambler* (1922). 11/16: *Dr. Mabuse: The Gambler Pt. II* (1922). 11/20: *The Testament of Dr. Mabuse* (1933). "Brooklyn Docs." 11/15: *Bounce: Behind the Velvet Rope* (2001).

78. The Cantor Film Center
36 E. 8th St., at University Pl. (212-375-8116); $8. • 11/17: *On Orientalism* (1998); *People and the Land* (1997).

79. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 11/12-13: *Now, Voyager* (1942). 11/14-17: *Lolita* (1962). 11/18-20: *Angels With Dirty Faces* (1938).

80. Cinema Village
22 E. 12th St. (212-924-3363); $9. • "Old School Kung Fu Fest 2001." 11/14: *The Leg Fighters* (1980). 11/15: *Shogun Assassin* (1980). 11/16: *Prodigal Son* (1981). 11/23: *Martial Arts of Shaolin* (1985).

81. DGA Theater
110 W. 57th St. (718-784-4520); $14. • 11/16: The Asbury Shorts of New York Film Festival. Hosted by Tom Schiller.

82. Film Forum
209 W. Houston St. (212-727-8110); $9. • "Hal Ashby: 7 From the 70s" 11/12-13: *Bound for Glory* (1976); *The Landlord* (1970). 11/14-15: *Coming Home* (1978); *The Last Detail* (1973). 11/16-19: *Lola* (1961).

83. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "*Cahiers du Cinéma*: A Tribute." 11/13: *Esther Kahn* (2000); *Hotel des Ameriques* (1980). 11/14: *Touch of Zen* (1969); *Van Gogh* (1991). 11/15: *Hotel des Ameriques* (1980); *Van Gogh* (1991); *Sunshine Motel* (2001). "Silence to Sound." 11/18: *La Chienne* (1931). "Silence to Sound." 11/18: *Blackmail* (1929); *La Chienne* (1931).

84. Guggenheim Museum
1071 Fifth Ave., at 89th St. (212-423-3587); $6. • "Brazil on Screen." 11/16: *Isle of Flowers* (1990); *Chronically Unfeasible* (1999). 11/17: *Bananas Is My Business* (1955). 11/28: *It's Not All True* (1986). 11/30: *It's All True* (1993).

85. Makor
35 W. 67th St. (212-601-1000); $9. • 11/12-14: *Wet Hot American Summer* (2001). 11/19-21: *My Generation* (2000).

86. MIX 2001
32 Second Ave. (212-505-5110); $8. • (At Anthology Film Archives). 11/14: *Pop! Quinceañera Ball* (2001). 11/15: *Age of Consent* (2001). 11/16: *The Skin I'm in* (2001); *The Law of Enclosures* (2000); *Hand Job* (2001); *Without You I'm Nothing* (2001); *The Rose King* (1986). 11/17: *Sea in the Blood* (2000); *My Mother's Place* (1990); *The Way to My Father's Village* (1988); *Heavy Petting* (2001); *I Am Not What You Want* (2001); *Bloody Sheets* (2001); *The Cutting* (2000). 11/18: *Glitter* (2001).

87. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "Germany 2001 New Films." 11/13: *Black Box BRD* (2001); *Escape to Life: The Erika and Klaus Mann Story* (2000). 11/14: *Dirt for Dinner* (2001); *Quiero Ser* (2000); *Heidi M* (2001); *The Films of the Fishes* (2001). "Taviani Brothers Retrospective." 11/15: *Night of the Shooting Stars* (1982). 11/16: *Marriage Outlaws* (1963); *The Subversives* (1967); *Under the Sign of the Scorpion* (1969). 11/17: *Under the Sign of the Scorpion* (1969); *St. Michael Had a Rooster* (1971); *Allonsanfan* (1975). 11/18: *Padre Padrone* (1977); *The Meadow* (1979); *Night of the Shooting Stars* (1982). 11/19: *The Subversives* (1967); *A Man for Bruning* (1962). 11/20: *A Man for Bruning* (1962); *The Meadow* (1979).

88. N.I.C.E. Film Festival
34 W. 13th St. (212-255-8800); $9 • (New Italian Cinema Events). 11/13: *Off to the Revolution in a 2CV* (2001); *Empty Eyes* (1999); *All the Knowledge in the World* (2001); *Rebels by Chance* (2000). 11/14: *Rebels by Chance* (2000); *All the Knowledge in the World* (2001); *Empty Eyes* (1999); *Off to the Revolution in a 2CV* (2001). 11/15: *All the Knowledge in the World* (2001); *Off to the Revolution in a 2CV* (2001); *Rebels by Chance* (2000); *All the Knowledge in the World* (2001).

89. The Screening Room
54 Varick St. (212-334-2100); $9 ($6 for Sunday-brunch patrons). • 11/16-22: *Bombay Eunuch* (2001).

90. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • 11/17-18: *Dreams* (1955).

Trailers

THIS'LL MAKE YOUR HEAD SPIN Liam Neeson will star as the young Father Merrin in the latest incarnation of the *Exorcist* series, an as-yet-untitled prequel to the other three films; **John Frankenheimer** (*The Manchurian Candidate, Reindeer Games*) will direct, from a script on which several writers—novelist **Caleb Carr** included—have worked; the Morgan Creek production is to be distributed by Warner Bros., and starts filming in Spring 2002.

SALMAN MEETS SALMA Paris-based Gemini Films will bring **Salman Rushdie**'s work to the big screen for the first time; the film will be an adaptation of his novel *The Ground Beneath Her Feet*, and **Raul Ruiz** is attached to direct, with **Salma Hayek** to star; Hayek will play a rock star from India who navigates her way through an alternate reality; no distributor is yet attached.

THE J.LOWDOWN Jennifer Lopez has signed on to star with **Ben Affleck** in Revolution Studios' *Gigli;* in the film, to be directed by **Martin Brest** (*Scent of a Woman*), Lopez will play a mysterious woman who crosses paths with an L.A. thug named Gigli (Affleck) as he goes on a mission of vengeance; production is scheduled to start in December, and Columbia Pictures will distribute.

SCARY MOVIE Morgan Freeman, Thomas Jane, and **Tom Sizemore** have all signed on to appear in Castle Rock's latest Stephen King adaptation, *Dreamcatcher;* the film, based on the thrill-kill author's recent solo effort, follows a bunch of small-towners as they fight off a gory alien invasion; **Lawrence Kasdan** (*The Big Chill, French Kiss*) will direct from a script by **William Goldman** (*The Princess Bride*).

SARA CARDACE

Photographs: top, Andrea Renault/Globe Photos; bottom, Robin Platzer/Twin Images.

Edited by Logan Hill

Broadway

Previews and Openings

"QED"
Alan Alda stars in Peter Parnell's new two-character play about the odd physicist Richard Feynman. $35–$55. Sun. and Mon. at 8. In previews for an 11/18 opening. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Sexaholix
John Leguizamo returns with his first solo Broadway show since getting his *Freak* on. Leguizamo—Toulouse-Latrec in *Moulin Rouge*—promises to riff on sex and lecture audiences with his new skit "Latinos for Dummies: From Montezuma to Me." $30–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 12/2 opening. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Now Playing

45 Seconds From Broadway
Neil Simon's new comedy, starring Lewis J. Stadlen, Marian Seldes, Louis Zorich, and Rebecca Schull, is an affectionate tribute to the Edison Hotel coffee shop, the legendary Broadway hangout otherwise known as the "Polish Tea Room." $20–$70. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chi-chi costumes are designed by Bob Crowley. Maya Days, Idina Menzel, and Adam Pascal star. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King,* but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

By Jeeves
A revival of Andrew Lloyd Webber and Alan Ayckbourn's musical about a wacky manservant and his banjo-plucking master. Music by Webber; book and lyrics by Ayckbourn, who also directs. $75–$85. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Liza Minnelli film. Now starring Gina Gershon and Raúl Esparza. $25–$95. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Colleen Dunn, and D.W. Moffett now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Dance of Death
Ian McKellen and Helen Mirren play the feuding spouses in August Strindberg's classic drama. Sean Mathias directs. $50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Hedda Gabler
Kate Burton plays Hedda, a woman trapped in convention and bored with her scholarly husband, in this Jon Robin Baitz adaptation of Ibsen's classic, directed by Nicholas Martin. $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Kiss Me, Kate
Burke Moses and Carolee Carmello interpret Cole Porter's delightfully feuding couple—two actors who play the *Shrew's* Kate and Petruchio in a play-within-the-musical. An energetic supporting cast does terrifically with evergreen numbers like "Brush Up Your Shakespeare." $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
This season's feel-good hit is an unabashedly silly musical about a young bride-to-be and her single mom, scored with 22 shimmery disco tunes by ABBA's Benny Andersson and Björn Ulvaeus. Louise Pitre, Judy Kaye, Tina Maddigan, and Karen Mason star. Call for schedule. $55–$98.75. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

The Music Man
Meredith Willson's squeaky-clean 1957 musical about a con-man who charms the sleepy town of River

Onstage

The Mane Event

Now celebrating its fourth year, **The Lion King** is still the musical that will show out-of-towners just how magical Broadway can be. Sure, *The Producers* leaves them howling, and *Proof* gets them thinking, but nothing else on Broadway so joyfully signifies the emotional power that can attach to paper moons, canvas skies, muslin trees, and cardboard seas. Director Julie Taymor and her talented team created mother's tears out of ribbon, gazelles out of wood and gears, and sunsets out of streamers. While *Cats* and *Miss Saigon* have closed, and even *Les Misérables* and *Phantom* falter, *The Lion King* (featuring Sheila Gibbs, pictured) and *The Producers* have emerged as this generation's must-see mega-shows. So far, no one's had the audacity to boast of "now and forever," and that's just fine: *Now* is plenty for the time being. (See "Broadway.")

Photograph by Joan Marcus.

City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact, The Producers*). Robert Sean Leonard stars as Professor Harold Hill opposite the lovely, gorgeous-voiced Rebecca Luker. $40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

Noises Off
Patti Lupone, Peter Gallagher, Richard Easton, and Faith Prince star in this revival of Michael Frayn's London hit, a slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof
Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury him, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Rocky Horror Show
Just reopened: Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's naughty pad for this fun stage version of the cult film about a Transylvanian transsexual and a kooky all-American couple. Throughout the performance, a celebrity emcee narrates laugh-out-loud improvisatory commentary (this fall's lineup includes Jerry Springer, Robin Leach, and Gilbert Gottfried), while the audience screams out call-and-response jokes. Featuring hairband legend Sebastian Bach (*Jekyll & Hyde*), *Rent* star Daphne Rubin-Vega, and Terrence Mann. $30–$85. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

Tale of the Allergist's Wife
In this shticky Manhattan comedy by "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante. $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Thou Shalt Not
Reigning Broadway super-choreographer Susan Stroman teams up with Harry Connick Jr. on a new musical adaptation of Émile Zola's *Thérese Raquin*, set in Connick's home town of New Orleans. Craig Bierko plays a jazz musician who returns from WWII and seduces a local married woman, played by Kate Levering. $20–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

The Women
The Roundabout stages Clare Booth Luce's 1936 classic about a woman whose marriage is ruined by gossip. (See John Simon's review in this issue.) $40–$70. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Early curtains 11/13–11/16 at 7 and 12/4–12/8 at 7. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Off Broadway

Previews and Openings

And God Created Great Whales
Rinde Eckert returns with his terrific show about a frustrated and frazzled piano tuner who attempts to compose a great opera based on *Moby-Dick*. $35. Tues.–Sat. at 8, Sun. at 4. 11/15–1/13/01. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

City Center Encores! Broadway Bash
Kristin Chenoweth and other Broadway stars perform an evening of songs from forgotten musicals. $25–$80. 11/18 and 11/19 at 7:30. • City Center, W. 55th St. bet. Fifth and Sixth Aves. (212-581-1212).

Everett Beekin
Bebe Neuwirth stars in Richard Greenberg's latest, which crosscuts between Jewish families in forties New York and nineties Orange County. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 11/14 opening. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Glory of Living
Philip Seymour Hoffman directs Anna Paquin in provacateuse Rebecca Gilman's drama about an abused teenager and her brutal husband. $37.50. Mon.–Sat. at 8, Sat. at 3. In previews for an 11/15 opening. • MCC Theater, 120 W. 28th St. (212-206-1515).

Speaking in Tongues
A satirical murder mystery by Aussie playwright Andrew Bovell, the author of *Strictly Ballroom*. $55.

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booth, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS is at Broadway and 47th Street and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Beating the System

For his latest work, **Drummer Wanted**, downtown standout Richard Maxwell, the author of *Caveman* and *Boxing 2000*, has composed a "personal-injury-case musical." ("Yeah, *that* old genre," he says.) And Maxwell chose for his protagonist a suburban rock-and-roll drummer (Pete Simpson, pictured with Ellen LeCompte) who lives at home with his mother, injures his leg in a car accident, and bemoans his lack of compensation. "I'm not being judgmental about it—I'm trying to look at it as sympathetically as I can," says Maxwell, who grew up playing in bands in Chicago and North Dakota. "I kinda thought I would be a rock star, too." Maxwell says his interest in the suburban music scene was renewed after a recent jam with some Connecticut friends. "In this nebulous rock-and-roll community," he says, "there's this drive for success and notoriety all mixed up with this sense that there's really not a whole lot going on." But why a drummer? "Drums can be really expressive," says Maxwell, who wrote the music for his work, "and they're really fuckin' loud." Of course, *expressive* and *loud* are not words typically associated with Maxwell, a writer whose flat style is most frequently compared to Harold Pinter's. "It's an extreme dynamic that I've never really explored," he admits. "I've always appreciated the silence in my shows. I've rarely gone to that other extreme in expression, and I'm really interested to see what happens when the two are combined." Maxwell hopes the backbeat will "undermine my tendency toward the esoteric." Plus, he adds, "I've always admired drummers, because they can have all four limbs doing something separate. I'm just not capable of that sort of brain division." Performances begin November 15. ("See Off-Off Broadway.") L.H.

Photograph by Michael Schmelling.

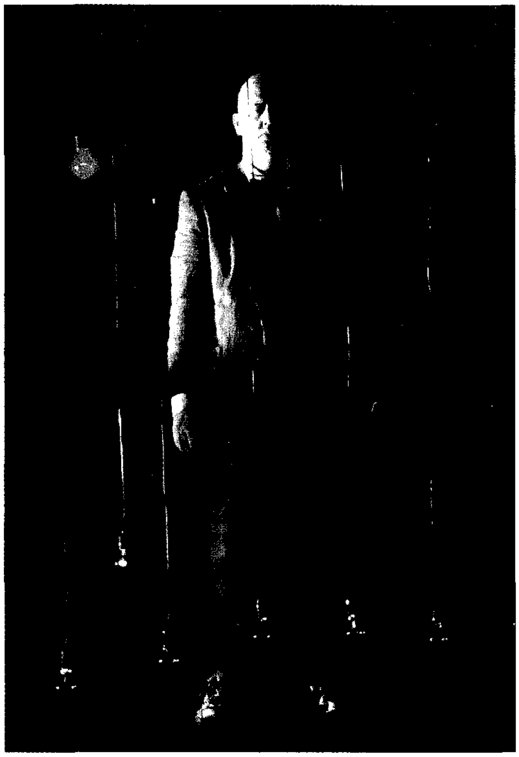
Tues.–Sat. at 7:30, Sat. and Sun. at 2. In previews for an 11/15 opening. • The Gramercy Theatre, 127 E. 23rd St. (212-307-4100).

The Streets of New York
A new adaptation of Dion Boucicault's musical, with songs and direction by Charlotte Moore. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for an 11/18 opening. Through 12/30. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Reopening

There He Goes, Spouting Off Again

Schedule shuffling has its beneficial side effects: Thanks to a few cancellations, the performer-composer Rinde Eckert returns to 45 Bleecker this week in his virtuoso show **And God Created Great Whales.** The opera dropout Eckert (pictured) earned raves, an Obie, and a Drama Desk nomination in 2000 for his frantic and unpredictable music-theater work about a frazzled piano tuner who sets out to write an opera based on *Moby-Dick* while dictating memos to himself on color-coded tape recorders. Eckert's terrific show is that rare instance of experimental theater in which the experiment actually works. So consider this opening—timed to the novel's 150th anniversary—your second chance to catch Ahab's boat. Performances begin November 15. (See "Off Broadway.")



Now Playing

An Adult Evening of Shel Silverstein
Atlantic Theatre Company stages one-acts by the author of one of the greatest Johnny Cash songs ever: "A Boy Named Sue." Though Silverstein's best known for works like *The Giving Tree,* the author, a regular *Playboy* contributor, had a long relationship with the Atlantic Theater—and an ear for more mature stories. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Atlantic Theatre, 336 W. 20th St. (212-239-6200).

Are You Dave Gorman?
A solo show by comedian Dave Gorman. $25–$40. Wed.–Sat. at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

Bat Boy: The Musical
Tabloid stories declaring the capture of a live bat-child led to the creation of this kitschy, high-flying musical. Now, after a brief hiatus, the mammal is back. $35–$55. Fri., Sat., and Mon. at 8, Sun. at 3 and 7:30. • Union Square Theatre, 100 E. 17th St. (212-307-4100).

Big Top Doo-Wop
Big Apple Circus returns with its latest spectacle, starring the clown Grandma. $18–$65. Call for schedule. • Damrosch Park, Lincoln Center (212-307-4100).

Blue Grassy Knoll
While two of Buster Keaton's classics, *One Week* and *Sherlock Jr.*, are screened onstage, a five-piece Aussie troupe lays down a bluegrass soundtrack, and enlists some audience participation along the way. Appropriate for the family. $10–$30. Call for schedule. Through 11/25. • New Victory, 209 W. 42nd St. (212-239-6200).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Chekhov Now Festival
The third installment of this budding series includes Leah Ryan's *Pigeon.* $12–$15. Call for schedule. • Connelly Theatre, 220 E. 4th St. (212-414-7773).

The Complete Works of William Shakespeare (Abridged)
An uninspired crash-course through the Bard's works. $25–$55. Mon., Wed.–Fri. at 8, Sat. at 4, 7, and 10, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Dragapella Starring the Kinsey Sicks
Inaugurating the new upstairs performance space at Studio 54, the satirical "dragapella" act Kinsey Sicks (Ben Schatz, Irwin Keller, Maurice Kelly, and Chris Dilley) kicks off its latest parodic performance. $50–$55. Wed.–Sat. at 8, Sat. at 5, Sun. at 4 and 7. • Upstairs at 54, 254 W. 54th St. (212-239-6200).

Elaine Stritch: At Liberty
The extraordinary Elaine Stritch has collaborated with *New Yorker* writer John Lahr and director George C. Wolfe to present a biographical solo show. (See John Simon's review in this issue.) $40. Wed.–Sat. at 8, Sat. and Sun. at 2. • Public Theater, 425 Lafayette St. (212-239-6200).

Everything That Rises Must Converge
New York Theatre Workshop presents Karin Coonrood's new production of three short stories by Flannery O'Connor. $45. Tues.–Sun. at 7:30, Sat. and Sun. at 1:30. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

The Fantasticks
The enchanting musical that has launched many a career (including Jerry Orbach's) since "Try To Remember" was first sung 41 years ago. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Finally Flannery
Barbara Suter's solo drama follows a telemarketer's growing obsession with Flannery O'Connor. $15. Wed.–Fri. at 8, Sat. and Sun. at 4 and 7. • New York Theatre Workshop, 83 E. 4th St. (212-460-5474).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running spoof of musicals past and present. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Havana Is Waiting
Cuban-American playwright Eduardo Machado returns to his roots with an autobiographical drama based on his recent trip to Havana. $55. Tues.–Fri. at 8, Sat. at 5 and 9, Wed. at 3, Sun. at 3. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. Opened: 8/1/96. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The Ionesco Festival
29 Off and Off–Off Broadway companies are staging 39 of Eugene Ionesco's plays. Highlights include Sanctuary Theater's production of *The Picture.* Call for schedule and locations. • (212-387-2043).

Iphigeneia at Aulis
Agamemnon and his daughter Iphigeneia clash in this Euripides classic, directed by the Pearl Theatre's Shepard Sobel. $28–$25. Tues. at 7, Thurs.–Sat. at 8, Sat. and Sun. at 2. • Theatre 80, 80 St. Mark's Pl. (212-598-9802).

The Kings of the Kilburn High Road
Jimmy Murphy's black comedy about six Irish men who reunite in a pub. $35–$40. Tues.–Sat. at 8, Sun. at 3. • Irish Arts Center, 553 W. 51st St. (212-581-4125).

La Lupe: My Life, My Destiny
Carmen Rivera's energetic new musical about La Lupe tracks the famous salsa singer's rise and fall. Luis Caballero directs. Performances on Wed. and Thurs. are in English; all others are in Spanish. $40. Tues.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Theatre Four, 424 W. 55th St. (212-239-6200).

Light Years
Billy Aronson's comedy about four college roommates. $25. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. • Theatre Three, 311 W. 43rd St. (212-279-4200).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 12/31. • Village Theater, 158 Bleecker St. (212-307-4100).

Metamorphoses
Mary Zimmerman uses a 27-foot-wide pool of water to stage her Ovid-inspired work, an inventive and moving collection of fables about transformation. $55. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/2. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Much Ado About Nothing
Aquila Theater Company dresses Shakespeare's comic characters in squeaky, svelte black pleather cat suits. $30–$40. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 5 and 9, Sun. at 3. • Manhattan Ensemble Theater, 55 Mercer St. (212-239-6200).

Murdered by the Mob
A mob dinner where a crime unfolds in front of your pasta. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a regular musical revue, but without pants.

$35–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, and Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Repertorio Español's Festival of Jewish Latin American Theatre
The festival kicks off with Alejandro Samek's *Volvió Una Noche (She Returned One Night)*, a magic-realist tale about an interfaith marriage in which a Jewish mother comes back from the grave when she discovers that her son has married a Latino Catholic woman. $25–$40. Call for schedule. Through 12/23. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

The Shape of Things
Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest wicked drama by Neil LaBute. The play tracks an ambitious artist who bends an unwitting lover to her peculiar will and is a hit-and-miss jumble of intense provocations and unbelievable motivations. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Six Goumbas and a Wannabe
A mob comedy by Vincent Gogliormella. $49.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 MacDougal St. (212-239-6200).

Songs of Paradise
Folksbiene Yiddish Theatre stages a satirical version of the Book of Genesis. $35–$40. Wed. and Thurs. at 2 and 8, Sat. at 8, Sun. at 2 and 5:30. Through 12/23. • Theater Four, 424 W. 55th St. (212-239-6200).

The Square
Ma Yi Theater presents a collection of sixteen short works that address the Asian-American experience, with contributions from playwrights like Ping Chong, Jessica Hagedorn, David Henry Hwang, Craig Lucas, Han Ong, Diana Son, and Chay Yew. $40. Tues.–Sat. at 8, Sat. and Sun. at 2. Through 11/18. • The Public Theater, 425 Lafayette St. (212-239-6200).

Stomp
A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

The Syringa Tree
Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

The Nualas
Ireland's all-girl comedy troupe. $35–$45. Mon.–Sat. at 8, Sun. at 3. • Irish Arts Center, 553 W. 51st St. (212-581-4125).

Tick . . . Tick . . . Boom!
This passionate, semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer about to turn 30. Pulitzer winner David Auburn shaped the script; Scott Schwartz directs. $30–$55. Wed.–Sat. at 8, Sun. at 3. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Tony 'n' Tina's Wedding
Just reopened: A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel
In Glen Berger's new play, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

The Vagina Monologues
Eve Ensler oral history of a body part stitches together testimony from women from all over the world. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 12/9: Polly Bergen, Didi Conn, and Michele Shay. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Where's My Money?
John Patrick Shanley's dark comedy about Brooklyn divorce lawyers. (See John Simon's review in this issue.) $45. Tues.–Sun. at 7:30, Sat. and Sun. at 3. • MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).

Wonder of the World
Sarah Jessica Parker plays a frazzled heroine on the verge, supported by the Marylouise Burke, Kevin Chamberlin, and the ever-wonderful and goofy Amy Sedaris. The playwright, David Lindsay-Abaire (*Fuddy Meers*), may be Off Broadway's hottest young talent. $60. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Off-Off Broadway

An Apology for the Course and Outcome of Certain Events . . .
Theater Obleck returns with its Fringe Festival hit about Doctor Faustus's final evening. $12. Thurs.–Sun. at 8. • Arthur's Dress Shop, 141 Ridge St. (212-760-5911).

The Burnt Woman of Harvard
Kirk Wood Bromley's drama about a fiery Harvard alum. $15. Wed.–Sat. at 8. • Clemente Soto Velez Cultural Center, 107 Suffolk St. (212-501-4528).

Christmas With the Crawfords
The campy holiday show returns. $40. Tues.–Sat. at 8, Sat. at 5, Sun. at 7. 11/16–1/5/01. • Chelsea Playhouse, 125 W. 22nd St. (212-439-5135).

Drummer Wanted
Richard Maxwell's new "personal-injury-case musical." $17. Thurs.–Sun. at 7:30. 11/15–12/23. • P.S. 122, 150 First Ave., at 9th St. (212-477-5933).

Ferdydurke
An experimental drama by Poland's Witold Gombrowicz. $20. Thurs.–Sun. at 8, Sun. at 2:30. Through 11/25. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Josiah Meigs & Me: A Song Cycle For Puppets
Singer-songwriter Vic Chesnutt and director Janie Geiser's multimedia production. 11/15–11/18 at 8. • St. Ann's Warehouse, 38 Water, Brooklyn (718-858-2424).

Listen Houdini
A new drama about Houdini and Sir Arthur Conan Doyle. $20. Thurs.–Sat. at 8. Through 12/22. • Axis Theatre, 1 Sheridan Square (212-807-9300).

Rebel Without a Pause
Having ditched her original monologue, Reno riffs on the war and more. $15. Thurs.–Sat. at 10, Sun. at 5:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Revolver
Lona Leigh's suspenseful new drama. $15. Wed.–Sun. at 8. • Theatre 22, 54 W. 22nd St. (212-206-1515).

Richard 3
Andrei Serban directs an adaptation of *Richard III* and *Henry VI*. $20. 11/15–11/17 at 7:30, 11/18 at 2. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Shiny Hot Nights: More Songs of Joni Mitchell
Obie-winning performer John Kelly returns. $20. Sat. at 8. • Fez, 380 Lafayette St. (212-533-2680).

[sic]
The Obie-winning Soho Rep stages Melissa James Gibson's new comedy. $15. Wed.–Sat. at 7:30. • Soho Rep, 46 Walker St. (212-479-7979).

Swimming to Cambodia
Spalding Gray returns. $25. 11/14–11/17 at 8, 11/18 at 2, 12/10–12/12 at 8. • Performing Garage, 33 Wooster St. (212-966-3651).

Three Willies
A music-theater work that explores stereotypical images of black men. $20. Call for schedule. Through 11/17. • The Kitchen, 512 W. 19th St. (212-255-5793).

TimeSlips
Anne Basting's drama, based on stories by people with Alzheimer's. $15–$19. Wed.–Sat. at 8:30, Wed. and Sat. at 2, Sun. at 3. • Here 145 Sixth Ave. (212-647-0202).

Two Rooms
In Lee Blessing's timely drama, Arab terrorists hold an American hostage. $19. Thurs.–Mon. at 8, some Sundays. • Blue Heron Theatre, 123 E. 24th St. (212-979-5000).

Opening

Forgotten Broadway

Earlier this year, City Center's Encores! series revived three big foot-tappers—*A Connecticut Yankee*, *Bloomer Girl*, and *Hair*. Now the series will take a look at a few footnotes. In **City Center Encores! Broadway Bash**, directors Rob Fisher and Kathleen Marshall will stage a selection of favorite "lost and found" tunes from Broadway's checkered past. The impossibly caffeinated Kristin Chenoweth (pictured) joins Donna Murphy, Vanessa L. Williams, Karen Ziemba, and Fisher's Coffee Club Orchestra to perform tunes from lesser-known musicals like *Miss Liberty*; *Pardon My English*; *It's a Bird, It's a Plane, It's Superman*; and everyone's favorite, *Fifty Million Frenchmen.* The advantage of hindsight, of course, is that you now get to hear the gems of each mediocre musical without wasting your time on the dregs. You're even likely to hear a standard or two by a master like Irving Berlin or Cole Porter, or a latter-day legend like Cy Coleman, John Kander and Fred Ebb, or Meredith Willson. Performances run two nights only, November 18 and 19. (See "Off Broadway.")

GRIGORIADIS *Continued from page 35*

practices is owned by Madonna's teacher and kept so secret it doesn't even hang a shingle outside. Part of what makes Ashtanga so difficult is that instead of following the teacher's lead, each student practices on his own. There's a whole hierarchy of exercises, and students identify themselves as primary, intermediate, and advanced—but only Ashtanga's guru, Sri K. Pattabhi Jois from Mysore, India, has ever completed the most difficult series.

Mr. Hedge Fund has a nickname for Jivamukti: Jive-Ass Monkey.

"Jivamukti is all BS," he said. "Non-attachment is something that some 25-year-old girl made up, some girl who spends half her day thinking, *Oh, should I take class with Ginger or Shakti today? Ginger's teaching at three, but I love Shakti. Oh, what am I going to do?*" said Mr. Hedge Fund, adopting a tinny female voice. "None of that comes into play in Ashtanga. It is not about preaching: It is a daily practice, and if you do the practice, all will come."

Mr. Hedge Fund went to Mysore a few times; he had his secretary fax him daily reports. "And the fund was up 8 percent the month I was there," he told me. "A whole month with the guru! My shit is so *on* right now!"

"You're just amazing," exclaims his friend, a real-estate developer named Mitchell Marks, taking a seat on the divan. "There is no one with as serious a practice as this guy," he said, jerking a thumb his way. "But I like to balance out Ashtanga with Kundalini."

Kundalini can be some far-out stuff: It includes a lot of very subtle hand and leg movements, with each student told to silently repeat the mantra "Sat nam" ("Truth is my name") as he goes. But Marks, who looks like a handsome version of Judge Reinhold, likes it so much that he's even decided to open a new yoga center in one of his Gramercy Park buildings: It's called Ravi Yoga and Spa (Ravi is Ravi Singh, the former partner of Golden Bridge's Gurmukh, L.A.'s most famous guru). He's planning to have it open 24 hours a day. "And we're going to have facials and massages and all sorts of private classes, where Ravi will make a special program just for you," Marks said excitedly. "We're going to show everyone that yoga isn't just a cult on East 4th Street and Lafayette—it's about changing your whole life!"

Construction on the life-changing center was finished about a week later, and the place was beautiful, all green-tile mosaics on the walls, dark hardwood floors, with two large studios and ten massage rooms downstairs. A gorgeous black woman was shuffling papers behind the limestone counter. "A couple of years ago, I had this amazing career as a video commissioner for MTV," she said, introducing herself only as Simran. "We all went out one night to Bowery Bar, and I was there with Tricky and a couple other people, late, after closing, around 5 A.M. The door was locked, but these two kids in hoodies somehow got in." They pulled out guns and made everyone lie down on the floor while they stole the night's take. "That was it for me," she said. "That was when I gave myself to yoga."

IT WAS ABOUT A YEAR AND A HALF INTO PRACticing at Jivamukti that I started to freak out. I started to wonder if I should have something else to wake up for in the morning, and worried that perhaps I shouldn't have alienated so many of my friends, who by this point thought I had joined a cult. After months of my feeling love for everyone around me, the pendulum swung back violently, and I started to loathe everyone at Jivamukti—the career girls with tattoos and *bindis*, the celebrities with their *faux*-proletarian modesty, the hordes of wobbling newbies who messed up my concentration in Eagle pose. I went to one of Life's classes and heard him say what he always says—he didn't want us to come to Jivamukti and give him our money, and he hoped that once we reached enlightenment we would leave—and I thought: But isn't reaching enlightenment supposed to take a lifetime?

The lowest point came on Martin Luther King's birthday. I was in Kelly's class, and she was playing the tape of King's speech while exhorting all of us to find a way to live a life like his. "Commitment!" she shouted. "It's about commitment!"

"Sing it, sister," yelled out Simmons.

"Rus-sell," snapped Kelly. "Now: Are you committed to the pose you're in right now? How can you possibly think that you can make any change in the world if you can't even commit to your Downward-Facing Dog? Are you willing to die for it?"

I rolled up my mat and left. What was this? I had joined a tribe of self-absorbed people who flattered themselves by thinking that by plunking down $18 for a yoga class plus $1 for a rental mat and $2 for a towel, they were becoming better people, and because they were better, the world would somehow be a better place. I thought about how Life warned me before our official interview that there were three topics he and Gannon absolutely would not discuss: financials, personnel, and injuries. Is that the statement of someone who believes all humans are open and loving beings?

Soon I knew something about injuries as well. About a month after my crisis of faith, I got hurt. I don't want to say it was yoga. But it was the day after I got a very rough "adjustment" (an assist in the pose, like sitting on someone's back to loosen up muscles) that I woke up doubled over with excruciating, sharp stabs in my back, eventually diagnosed as a sprained lumbar muscle.

I knocked myself out with medication for a month and was bedridden for nearly two. I hobbled over to Jivamukti one day in search of Kelly but couldn't find her, so I asked another teacher what to do. "Your back is your ego," she said, somewhat disaffectedly. "As soon as you get rid of it, you'll be fine."

Why, exactly, did I want to get rid of my ego again?

SO I SWORE OFF YOGA. IT DIDN'T MAKE THAT much difference in my life, really, but things were a little duller and lonelier. I missed the feeling of belonging, the high you get after a really good class. After drinking too much one night and waking up sorrowful, I ended up back at Jivamukti: Masochistic or not, I just couldn't stay away. I stopped my five-days-a-week practice, however, and began dropping in a few times a month. My body returned to a size 8. Then, a couple weeks ago, I asked Kelly out to dinner.

She ordered two salads, saying that she'd spent the night before with a "new guy" and they'd gone out for a breakfast of pancakes and eggs, so she was now trying to skimp. She sipped a glass of white wine and looked as gorgeous as usual in a pair of cork platform sandals and a tight black dress. She told me a story about a designer who wanted to trade clothes for yoga classes, and how some teachers at Jivamukti had faulted her for taking him up on it. "I said to them, 'If you can't see God in a pair of Manolo Blahniks, then you either haven't looked hard enough or you can't afford them,' " she said, laughing.

But when we began to talk more seriously, and Kelly was no longer acting so cool, she became docile and wise, which I have no question is her true nature. "You know, some students want to be friends—they project so much of their own goodness onto you, and it's like in order to have a relationship with that side of themselves, they seek a relationship with you," she said, circling the rim of her wine with her finger. "But I have so many more shortcomings than most of my students! You might not see it in class: I'm flying in there. But when it's over, I'm back to the same struggle. Yes. The same struggle."

It was then that I accepted her as my teacher. ■

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Mel Bochner
A selection of the artist's works from the past 35 years, including floor pieces utilizing stones and chalk, oil painting on canvas, wall drawings in masking tape and ink pen, and photographs; through 12/15. • Markey, 42 E. 76th St. (212-517-9892).

Isabel De Obaldía
Recent handmade crystal sculptures that suggest Greek and Roman antiquities; through 12/1. • Martin, 23 E. 73rd St. (212-288-2213).

Elizabeth Harms
New abstract paintings and pastel drawings; through 12/8. • McCarron, 1014 Madison Ave. (212-772-1181).

Per Kirkeby
New paintings; through 1/26/02. • Werner, 4 E. 77th St. (212-988-1623).

Roy Lichtenstein
Paintings, drawings, and sculpture from the artist's estate, dating from the late fifties through the nineties, at Mitchell-Innes & Nash, through 1/12/02, and black-and-white paintings from the early sixties, at Gagosian, through 12/22. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400), and Gagosian, 980 Madison Ave. (212-744-2313).

Man Ray
A survey of paintings, drawings, sculpture, and photographs made before and after the artist moved to Paris, including works made in New York City and Ridgefield, Connecticut, between 1912 and 1921, and in Hollywood, California, between 1940 and 1950; through 1/5/02. • Naumann, 22 E. 80th St. (212-472-6800).

Ursula Morley Price
New stoneware vases by the British ceramist; through 12/1. • Graham, 1014 Madison Ave. (212-535-5767).

57th Street Area

David Bates
New mixed-media wall reliefs, paintings, bronze sculptures, and works on paper; through 12/8. • DC Moore, 724 Fifth Ave. (212-247-2111).

Jake Berthot
New paintings; through 12/22. • McKee, 745 Fifth Ave. (212-688-5951).

Burgoyne Diller/Theodore Stamos
Paintings and drawings from the thirties, the decade in which the artist's work evolved from Cubism to non-objective Neoplasticism/Abstract paintings from the late forties, the artist's formative years. Through 1/12/02. • Rosenfeld, 24 W. 57th St. (212-247-0082).

John Ferren/Tom Ferrara
Abstract paintings from the fifties/Recent small-scale abstract paintings. Through 11/29. • Perlow, 41 E. 57th St. (212-644-7171).

Trey Friedman
Realist paintings of figures in mysterious settings; through 12/1. • Findlay, Jr., 41 E. 57th St. (212-486-7660).

Lawrence Gipe
Recent paintings of images derived from thirties Nazi photographs; through 12/8. • Helman, 20 W. 57th St. (212-245-2888).

Leon Goldin
New abstract paintings and works on paper; through 12/1. • Kraushaar, 724 Fifth Ave. (212-307-5730).

April Gornik
Recent paintings and drawings of landscapes; through 12/1. • Danese, 41 E. 57th St. (212-223-2227).

Gustavo López Armentía
Mixed-media paintings and sculptures; through 12/15. • Reece, 24 W. 57th St. (212-333-5830).

Gabriel Orozco
Recent drawings created in Costa Rica, Mexico City, New York, and Paris, and photographs; through 12/29. • Goodman, 24 W. 57th St. (212-977-7160).

Mark Rothko
Myth-inspired paintings, watercolors, and drawings made in the thirties and early forties, from the estate of the artist's first wife, Edith Sachar, at Washburn, through 12/1, and 40 of the artist's Depression-era urban scenes, still lifes, and nudes from the thirties and forties, at PaceWildenstein, through 1/5/02. • Washburn, 20 W. 57th St. (212-397-6780), and PaceWildenstein, 32 E. 57th St. (212-421-3292).

Ben Schonzeit
New large-scale paintings of images derived from photographs; through 12/8. • Bernarducci Meisel, 37 W. 57th St. (212-593-3757).

Beatrice Wood
Photographic portraits of the artist (1893–1998) and a selection of her gilded ceramic chalices, bowls, plates, bottles, and jewelry; through 12/1. • Clark, 24 W. 57th St. (212-246-2205).

SoHo and TriBeCa

Ghada Amer
A large sculptural installation that incorporates painting and embroidery and takes its inspiration from the *Gawami al Lada* (Encyclopedia of Pleasure), a book written by a Muslim in the eleventh or twelfth century; through 12/22. • Deitch, 76 Grand St. (212-343-7300).

Frank Owen
Abstract paintings from the artist's two ongoing series, one of which references the colors of Venetian glass, and the other a response to the environment of the Adirondacks; through 12/5. • Hoffman, 429 W. Broadway (212-966-6676).

Deborah Remington
The artist's first New York exhibition in nearly fifteen years, of recent paintings and large drawings; through 12/1. • Algus, 25 Thompson St. (212-966-1758).

Alison Saar
Recent drawings and sculpture that explore issues of vanity and the superficial conventions of beauty; through 11/27. • Kind, 136 Greene St. (212-925-1200).

Jörge Sasse
New digitally manipulated photographs; through 1/12/02. • Lehmann Maupin, 39 Greene St. (212-965-0753).

Chelsea

Jayne Hinds Bidaut/Hester Simpson
An installation of tintype photographs/Geometric abstract paintings. Through 1/5/02. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

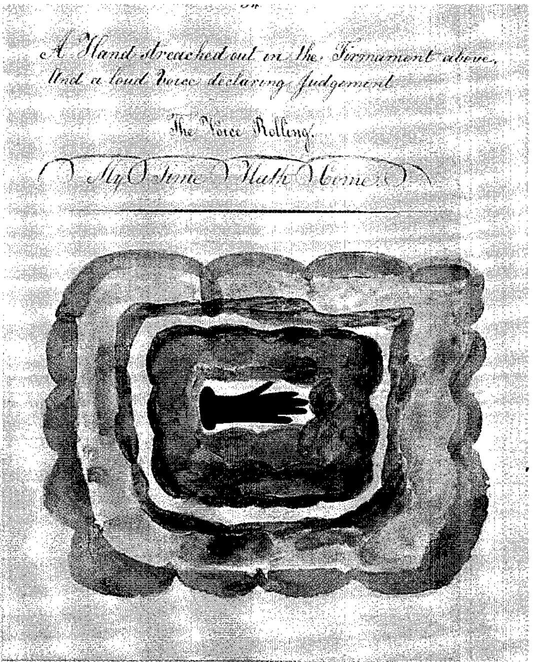
Marco Brambilla
Three new video works; through 12/8. • Urbach, 526 W. 26th St. (212-627-0974).

Olaf Bruening
An installation of a jungle scene with earth, trees, and apelike creatures; through 12/1. • Metro Pictures, 519 W. 24th St. (212-206-7100).

On View

Shaker Heights

Most of us associate the United Society of Believers, or Shakers, with ecstatic dances; a belief in the sanctity of labor, sacrifice, celibacy, and community; and the simple furniture and domestic objects its members created. But the sect, which originated in mid-eighteenth-century England and arrived in the United States in 1774, left other, lesser-known artifacts. **Heavenly Visions: Shaker Gift Drawings and Gift Songs** gathers the mystical drawings made by Shakers between 1837 and 1860, a period known as the Era of Manifestations, that document the spiritual visitations of Mother Ann (the sect's first leader in America, Ann Lee, who died in 1784) and other figures to living Shakers said to have a "gift." The beautiful renderings (pictured, Miranda Barber's *Book of Prophetic Signs, Written by the Prophet Isaiah*, 1843), many of which include lines from hymns, capture the rapture of those encounters in chaotic details, flourishes of color and line, and words that can be indecipherable or strikingly clear. At the Drawing Center, 35 Wooster Street; through December 15. E.N.


A Hand streached out in the Firmament above,
And a loud Voice declaring Judgement.
The Voice Rolling.
My Time Hath Come.

Photograph courtesy of the Drawing Center.

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Mary Ellen Carroll
"Mistakes and Lies, part two," a conceptual project exploring the American paradox of individualism within universalism, comprising a video, paintings, a sculpture, and photographs; through 12/1. • Taylor, 535 W. 22nd St. (646-230-0992).

Petah Coyne
Recent large-scale wax and plaster sculptures that incorporate saint figures, colored handmade birds, feathers, and plastic flowers; through 12/8. • Lelong, 528 W. 26th St. (212-315-0470).

Ford Crull
New paintings that continue the artist's orchestration of letters or fragments of words; through 12/1. • Scott, 529 W. 20th St. (646-486-7004).

John Currin/Daria Martin
Portraits, still lifes, a landscape, and a nude/A new film, *Birds*. Through 12/15. • Rosen, 525 W. 25th St. (212-627-5450).

Willem de Kooning
Twelve paintings made in 1987, the last year in which the artist was fully active; through 12/22. • Marks, 523 W. 24th St. (212-243-0200).

Ann Hamilton
A site-specific installation, a video, and photographs the artist makes by placing a pinhole camera in her mouth; through 12/1. • Kelly, 528 W. 29th St. (212-239-1181).

Chris Hanson and Hendrika Sonnenberg
Three new collaborative sculptures; through 12/22. • Cohan, Leslie and Browne, 138 Tenth Ave. (212-206-8710).

Anish Kapoor
New sculptures; through 12/22. • Gladstone, 515 W. 24th St. (212-206-9300).

Tracey Moffatt
Images of the 2000 Olympic Games in Sydney, Australia, taken directly from a TV monitor and printed in ink on stretched canvases; through 12/8. • Morris, 465 W. 23rd St. (212-727-2752).

Albert Oehlen
New paintings and a drawing that combine hand-painted abstract gestures, found photographs, and computer-generated images; through 1/12/02. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

Stephanie Pryor
Recent abstract paintings; through 12/1. • CRG, 535 W. 22nd St. (212-229-2788).

Tim Rollins & K.O.S.
New paintings by the artist and his teammates; through 12/5. • Baumgartner, 418 W. 15th St. (212-633-2276).

Richard Serra
Six new sculptures that employ torqued spirals and spheroid and toroid sections; through 12/15. • Gagosian, 555 W. 24th St. (212-741-1111).

Group Shows

Madison Avenue and Vicinity

C & M
"Naked Since 1950," nearly 40 major paintings, sculptures, photographs, and video works depicting the nude figure, by Currin, De Kooning, Freud, Giacometti, Koons, Sherman, Smith, others; through 12/8. • 45 E. 78th St. (212-861-0020).

Stone
Paintings depicting the figure, by Balthus, Beckman, Estes, Graham, de Lempicka, Thiebaud, others; through 12/20. • Stone, 113 E. 90th St. (212-987-4997).

57th Street Area

Boone
"View Five: Westworld," works inspired by the 1973 sci-fi movie *Westworld*, by Bosse, Dalwood, Davis, Hall, Harkness, Loeb, Phelan, Seror, Wada; through 12/21. • 745 Fifth Ave. (212-752-2929).

UBS PaineWebber
"Expanding on a Legacy: American Art from the Montclair Art Museum," American and Native American works from the museum's collection; through 11/30. • 1285 Sixth Avenue (212-713-2885).

SoHo and TriBeCa

Art in General
"Looking for Mr. Fluxus: In the Footsteps of George Maciunas," works by local and international artists influenced by the Fluxus movement; through 12/22. • "Fluxus Genetics." A performance and installation by artist-in-residence Skúta Helgason that traces the ancestry and posterity of the Fluxus movement; through 12/2. • 79 Walker St. (212-219-0473).

Exit Art
"Boomerang—Collectors' Choice," an annual exhibit in which people with diverse interests in the art world are invited to act as guest curators; through 12/29. • 548 Broadway (212-966-7745).

Kent
Sculptures by Bourgeois, Butler, Ernst, Lichtenstein, Nadelman, Segal, Shapiro, Yamashita; through 12/21. • 67 Prince St. (212-966-4500).

Sperone Westwater
"Green on Greene," works in various mediums that employ the color green, by Boetti, Halley, Hodgkin, Johns, Kelly, Lasker, Moore, Schnabel, Tuttle, others; through 12/15. • 121 Greene St. (212-431-3685).

Chelsea

Indo Center
"From Goddess to Pin Up: Icons of Femininity in Indian Calendar Art," 90 calendar images of women from the sixties onward; through 1/19/02. • 530 W. 25th St. (212-462-4221).

Marks
"100 Drawings and Photographs," works by Brancusi, Ensor, Feeley, Friedlander, Horn, Hume, Johns, Kelly, Lyon, Marden, Polke, Twombly, Weegee, Winters, others; through 12/22. • 523 W. 24th St. (212-243-0200).

Photography

Eugène Atget
Rare photographs taken between 1910 and 1913 at the edge of Paris known as the Zone Militaire, a no-man's land of trailers, gypsies, and rag-pickers; through 1/5/02. • Ubu, 16 E. 78th St. (212-794-4444).

Harry Benson/Genevieve Naylor
Color and black-and-white images spanning the photographer's 50-year career, including portraiture and documentation of the Civil Rights movement, the Gulf War, and Kosovo/Photographs taken in Brazil between 1940 and 1943 for the Office of Inter-American Affairs; through 12/1. • Staley-Wise, 560 Broadway (212-9966-6223).

Wynn Bullock/Mark Mann
Vintage prints, ranging from the photographer's nude solarizations of the thirties to his last nature close-ups of the early seventies/New Cibachromes of family-vacation scenes derived from "Wish You Were Here" postcards. Through 1/5/02. • Miller, 20 W. 57th St. (212-397-3930).

Petah Coyne
New large-scale black-and-white photographs and two sculptures being shown concurrently with the artist's exhibition of sculpture at Galerie Lelong in Chelsea (see "Solos," "Chelsea"); through 12/1. • Saul, 535 W. 22nd St. (212-627-2410).

ICP
"Helmut Newton: Work." A retrospective of the photographer's fashion images, portraiture, nudes, and montages; through 12/30. • "The Construction of the Paris Opera: Photographs of Delmaet & Durandelle." Photographs taken by the firm Delmaet & Durandelle that show the construction of the Paris Opera between 1864 and 1869; through 12/30. • "*Greed* and Other Acquisitions." Works recently acquired by ICP for its permanent collection, among them *Greed*, part of Barbara Blooms's series of installations depicting the Seven Deadly Sins; through 12/30. • 1133 Sixth Ave. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8, Sat. and Sun. 10–6; $9, $6 students and seniors.

Mona Kuhn
Black-and-white photographs inspired by the rough qualities of charcoal drawings of nudes; through 12/8 • Milo, 552 W. 24th St. (212-414-0370).

Nikki S. Lee
Large, snapshot-style photographs from the artist's four recent projects exploring the worlds of exotic dancers, San Francisco skateboarders, Korean schoolgirls, and hip-hop culture; through 12/1. • Tonkonow, 535 W. 22nd St. (212-255-8450).

Joel Meyerowitz
Large color photographs of the lower Manhattan skyline—including the former World Trade Center towers—that were shot from the photographer's former studio on West 19th Street; through 12/15. • Meyerowitz, 580 Broadway (212-6625-3434).

Duane Michals
New large-scale works that take a humorous look at contemporary photography; through 12/1. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Sarah Moon
Otherworldly still lifes and portraits by a fashion photographer; through 12/8. • Greenberg, 120 Wooster St. (212-334-0010).

Helmut Newton
Unpublished photographs dating from 1977 to the present, of nudes and of views shot in such diverse locations as Monte Carlo and Omaha, Nebraska; through 12/21. • Boone, 541 W. 24th St. (212-752-2929).

Collier Schorr
Large-scale portaits, a landscape, and a still life that convey the artist's contradictory fascination with Germany; through 12/21. • 303, 525 W. 22nd St. (212-255-1121).

Thomas Wrede
Photographs of German home interiors from the sixties and seventies decorated with panoramic, photographic wallpaper; through 12/22. • Cristinerose, 529 W. 20th St. (212-0297).

Museums

American Craft Museum
"Objects for Use: Handmade by Design." Functional works by 200 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 1/6/02. • "Mikromegas." Whimsical stickpins by well-known jewelry designers; through 1/6/02. • 40 W. 53rd St. (212-956-3535), daily 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

American Folk Art Museum
"Building a Museum." An architectural installation previewing the museum's new home at 45 West 53rd Street, designed by the architects Tod Williams Billy Tsien and Associates; through 1/3/02. • "Quilted Constructions: The Spirit of Design." Prize-winning quilts from the museum's recent quilt contest; through 1/13/02. • Two Lincoln Square (212-595-9533), Tues.–Sun. 11–7:30, Mon. 11–6; free.

American Museum of Natural History
"Pearls." The first exhibition ever presented on pearls, weaving science, art, history, and literature into the story of pearl-forming mollusks; through 4/14/02. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 2/24. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1/02. • Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $10 suggested contribution, $7.50 students and seniors, $6 children.

Bronx Museum of the Arts
"One Planet Under a Groove: Hip-Hop and Contemporary Art." An exhibition exploring the influence of hip-hop on contemporary art, featuring works by 30 artists based in the United States, Europe, and Japan; through 1/8/02. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. 12–9, Thurs.–Sun. 12–6; $3, $2 students and seniors, Wed. free.

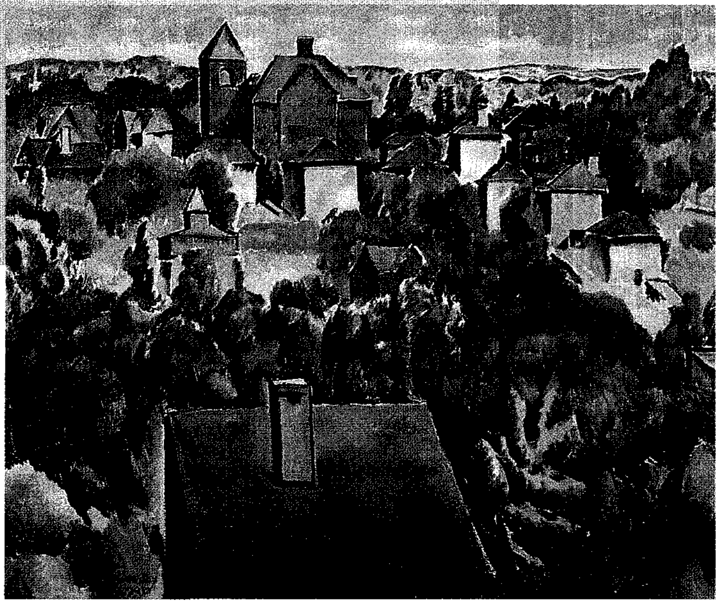
Brooklyn Museum of Art
"Vital Forms: American Art and Design in the Atomic Age, 1940–1960." An exhibition exploring the development of nature-based imagery in architecture, decorative and industrial art, graphic design, painting, photography, and sculpture in the years following World War II; through 1/6/02 • "Wit & Wine: A New Look at Ancient Iranian Ceramics From the Arthur M. Sackler Foundation." Forty-five vessels that illustrate the 5,000-year ceramic tradition that flourished in pre-Islamic Iran until 100 B.C.E.; through 12/30. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; 11/20–3/10/02. • "Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24/02. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Retrospective

Before-and-After Pictures

It was in twenties and thirties Paris that Philadelphia-born, Brooklyn-raised Man Ray (Michael Emmanuel Radnitzky before his family shortened their surname, and Man Ray, never Ray, forever after) took the Surrealist photographs for which he's best known. But the bookends to his career—the paintings, sculpture, and photographs Man Ray made early on in New York and Ridgefield, New Jersey, and in Hollywood during his final decade—are often overlooked. **Man Ray in America: Paintings, Drawings, Sculptures, and Photographs of the New York/Ridgefield (1912–1921) and Hollywood (1940–50) Years** fleshes out the peripatetic artist's contribution to American modernism, from his youthful Cubist-style paintings (pictured, *Rooftops Ridgefield*, 1913) to his later re-creations of the Surrealist works he'd left behind in Paris. At Francis M. Naumann Fine Art, 22 East 80th Street; through January 5.



Dia Center for the Arts
"Roni Horn: *Blah, blah, blah, your hair, Blah, blah, blah, your eyes; Blah, blah, blah, blah, care, Blah, blah, blah, blah, skies.*" Three new photographic series and a glass sculpture that continue the artist's exploration of the construction of identity; through 2/17/02. • "Alfred Jensen: *Concordance*." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16/02. • "Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16/02. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16/02. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. 12–6; $6, $3 students and seniors.

Drawing Center
"Heavenly Visions: Shaker Gift Drawings and Gift Songs." Approximately 130 drawings and song texts inspired by the unique spiritual practices and beliefs of the American religious community known as the Shakers; through 12/15. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection
"The Art of the Timekeeper: Masterpieces From the Winthrop Edey Bequest." The first exhibition of the watches and clocks given to the Frick Collection in 1999 by one of the most remarkable twentieth-century collectors of timepieces; 11/14–2/24/02. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21/02. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
"Pastoral to Postindustrial: British Works on Paper From the Whitworth Art Gallery." Nineteenth- and twentieth-century watercolors and drawings from the University of Manchester's Whitworth Art Gallery, by artists ranging from J. M. W. Turner and John Constable to Damien Hirst and Rachel Whiteread; through 1/26/02. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
"Norman Rockwell: Pictures for the American People." A retrospective of America's most popular artist and illustrator; through 3/3/02. • "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 1/20/02. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum
"Ben Katchor: Picture-Stories." The first museum exhibition devoted to the illustrations, graphic novels, and set designs of the creator of "Julius Knipl, Real Estate Photographer" and the comic-strip novel *The Jew of New York*; through 2/10 • "Doug and Mike Starn: Rampart's Café." A multimedia installation with sound that evokes everyday life in Jerusalem; through 2/10. • "Arnold Dreyblatt: Re-Collection Mechanism." A multimedia environment of projected and recited text taken from *Who's Who in Central and Eastern Europe*; through 2/10. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11–5:45; Tues. 11–8 (Tues. after 5, $2 for Chagall exhibition, pay what you wish for other exhibitions), Sun. 10–5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.

Metropolitan Museum of Art
"Bill Viola: The Quintet of Remembrance." A color-video installation inspired by the artist's study of late-medieval and early Renaissance paintings; through 5/5/02. • "Treasury of the World: Jeweled Arts of India in the Age of the Mughals." More than 300 works of the Mughal period (1526–1858) on loan from the al-Sabah Collection in Kuwait; through 1/13/02. • "Signac 1863–1935: Master Neo-Impressionist." The first major exhibition in 40 years of the Neo-Impressionist's paintings, watercolors, drawings, and prints; through 12/30. • "Glass of the Sultans." Rare glass objects from the Islamic world, ranging from seventh-century works influenced by Imperial Roman glassmaking traditions to nineteenth-century Persian and Indian glass; through 1/13/02. • "Candace Wheeler: The Art and Enterprise of American Design, 1875–1900." Textiles, wallpapers, paintings, photographs, and objects by American's first important woman textile and interior designer; through 1/6/02. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library
"Views of Yellowstone: William Henry Jackson Photographs From the Gilder Lehrman Collection." Photographs taken of the Yellowstone region in 1872, the year before it became the first national park in the United States; through 1/20/02. • "Oscar Wilde: A Life in Six Acts." The life of the celebrated writer (1854–1900) as told through his books, manuscripts, portraits, letters, drawings, photographs, and ephemera; through 1/13/02. • "Cottontails and Corgis: The Children's Books of Beatrix Potter and Tasha Tudor"; through 1/27/02. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. 12–6; $8, $6 students and seniors.

El Museo del Barrio
"O Fio da Trama/The Thread Unraveled: Contemporary Brazilian Art." Works in diverse media by 21 artists, among them Miguel Rio Branco, Vera Martins, Vik Muniz, and Ernesto Neto; through 2/3/02. • 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $5, $3 students and seniors (through 8/30, free admission Thurs. from 5–8).

Museum for African Art
"Bamana: The Art of Existence in Mali." Sculptures, headdresses, masks, puppets, and other objects made by the Bamana people of Mali; through 3/3/02. • 593 Broadway (212-966-1313), Tues.–Fri. 10:30–5:30, Sat. and Sun. noon–6; $5, $2.50 students, seniors, and children.

Museum of Modern Art
"Alberto Giacometti." The first New York exhibition

Photograph courtesy of Francis M. Naumann Fine Art, LLC.

Photography

Domestic Scenes

For his latest series, "Domestic Landscapes," German photographer **Thomas Wrede** placed a newspaper ad to find German houses wallpapered with those kitschy sixties- and seventies-style photomurals of mountain lakes, forests, and beach scenes that make the *Today* show's autumn vistas look downright gray. Those who never availed themselves of the trend may want to join the current revival after seeing Wrede's large, colorful photographs of living rooms, dens, home offices, and bathrooms (pictured, *Toilet by the Lake,* 2000–2001). At Cristinerose Gallery, 529 West 20th Street; through December 22.

devoted to the work of the Swiss sculptor, painter, and draftsman since his last retrospective at MOMA in 1965; through 1/8/02. • "New to the Modern: Recent Acquisitions From the Department of Drawings." Works on paper by Janine Antoni, John Currin, Willem de Kooning, Ellsworth Kelly, Jacob Lawrence, Juan Muñoz, Martin Puryear, Andrea Zittel, and others; through 1/8/02. • "Projects 74: Ricci Albenda." An installation on the museum's mezzanine level that transforms the gallery's walls into sculptures that visitors can enter; 11/16–1/22/02. • "Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21/02. • 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"Hirschfeld's New York." The first major museum exhibition of drawings by the New York illustrator known for his caricatures of Broadway personalities; through 1/27/02. • "The Children's Village: A Legacy of Caring." An exhibition celebrating the past, present, and future of residential treatment center that was founded in New York in 1851 and originally called the New York Juvenile Asylum; through 1/20/02. • "Lost New York in Old Postcards." Over 170 hand-colored postcards documenting city life from the turn of the century to the mid-fifties; through 11/25. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

National Academy of Design
"Louis Michel Eilshemius (1864–1941): An Independent Spirit." The first comprehensive exhibition of the American artist's work in more than 20 years; through 12/30. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10–5; $8; $4.50.

Neue Galerie
"New Worlds: German and Austrian Art, 1890–1940." The museum's inaugural exhibition, of selected works from its collection by Max Beckmann, Gustav Klimt, Oskar Kokoschka, Egon Schiele, and others; 11/16–2/18/02. • 1048 Fifth Ave. (212-628-6200), Fri., Sat., Mon. 11-7; Sun. 1–6; $10, $7 students and seniors.

New Museum of Contemporary Art
"Tom Friedman." A survey of the artist's sculptures, photographs, works on paper, and site-specific installations; through 2/3/02. • "Jacqueline Fraser: A Portrait of the Lost Boys." A site-specific installation depicting a progression of eleven life-size female wire figures alongside the wire-sculpted heads of young boys; through 1/13/02. • "A Work in Progress: Selections from the New Museum Collection." Works by Robert Colescott, Bob Flanagan, Hans Haacke, Mona Hatoum, David Wojnarowicz, and others; through 1/13/02. • "Dig." A site-specific installation by Jason Middlebrook; through 2/3/02. • 583 Broadway (212-219-1222), Tue.–Sun. noon–6, Thurs. noon–8 (free Thurs. 6–8); $6, $3 artists, students, and seniors.

New York Public Library
"American Originals: Treasures From the National Archives." Original documents related to major milestones in American history and revealing the thoughts of such historic figures as Susan B. Anthony, George Washington, Martin Luther King Jr., and Franklin Roosevelt; through 1/5/02. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10–6, Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society
"John Koch: Painting a New York Life." A retrospective of the realist painter (1909–1978) who chronicled mid-century life in New York City; through 1/27/02. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center
"Joe Brainard: A Retrospective." More than 150 collages, assemblages, paintings, drawings, and book covers by the American artist and writer (1942–1994); through 11/25. • "Janet Cardiff: A Survey of Works, Including Collaborations With Georges Bures Miller." The first survey of the Canadian artist's installations and "Walks," in which visitors follow the artist's directions through a site; through 1/31/02. • "Richard Deacon: Recent Work." Five new steel sculptures by the British artist that are installed throughout the main outdoor gallery and appear to float above the ground; through 1/31/02. • "Kenny Scharf." Two new large-scale paintings and a series of 30 painted cels for *The Universals*, an animated television special that will make its debut on the Cartoon Network in the spring of 2002; through 1/30/02. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.–Sun. noon–6; $5 suggested donation.

Queens Museum of Art
"Translated Acts: Performance and Body Art From East Asia, 1999–2001"; through 2/17/02. • "Big Eyes." A sculpture and a painting by Charley Friedman on the subject of being watched; through 2/7/02. • "Kinesthesia." An installation by Susan Wolsborn; through 2/7/02. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. noon–5; $5, $2.50 students and seniors.

Studio Museum in Harlem
"Reflections in Black: Smithsonian African-American Photography." A two-part exhibition, "The First One Hundred Years, 1842–1942" and "Art and Activism," that explores the history of African-African photography from 1842 onward; through 12/16. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon–6, Fri. noon–8; $5, $3 students and seniors.

Whitney Museum of American Art
"Over the Line: The Art and Life of Jacob Lawrence." A retrospective of paintings and works on paper by the African-American artist (1917–2000) who took his subjects from the Civil War period of the 1860s to the Civil Rights movement of the sixties and beyond; through 2/3/02. • "Burt Barr: Projections." Four silent projections that subvert filmic devices; through 1/27/02. • "The Projected Image in American Art, 1964–1977." A survey of film, video, and slide installation works created from the sixties until 1977; through 1/6/02. • "Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings, held concurrently at this location and at the Whitney Museum at Philip Morris; through 12/2. • "Charles Burchfield." Works on paper by the American artist (1893–1967) known for his visionary interpretations of the American landscape; through 1/20/02 • "Arturo Herrera: Before We Leave." A site-specific installation that includes a collage hanging in the museum's Sarabeth Restaurant, a painting executed on the twenty-foot-high windows of the museum's façade, and a sky-blue bench in the Sculpture Court; through 12/9. • "Sharon Harper: Photographs From the Floating World." Images of brooding landscapes as seen from high-speed trains; through 1/7/02. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.–Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings held concurrently at this location and at the Whitney Museum of American Art; through 1/4. • "E.V. Day: G-Force." An installation of suspended forms that references flight patterns of animals and man-made flying objects; through 1/4/02. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's
11/13 and 11/14 at 7 and 10: "Post-War Art." On view from 11/8. 11/15 at 7 and 11/16 at 10 and 2: "Contemporary Art." On view from 11/10. 11/19 at 7 and 11/20 at 10: "Latin American Art." On view from 11/14. • 20 Rockefeller Plaza (212-636-2000).

Christie's East
11/19 at 10 and 2: "Pop Art." On view from 11/14. • 219 E. 67th St. (212-606-0430).

Doyle
11/14 and 11/15 at 10: "Jewelry, Watches, Silverware, and Coins." On view from 11/10. • 175 E. 87th St. (212-427-2730).

Sotheby's
11/14 at 7: "The Douglas S. Cramer Collection, folowed" On view from 11/9. 11/14 at 7: "Contemporary Art, Part I." On view from 11/9. 11/16 at 10:15 and 2: "Tribal Art." On view from 11/11. 11/16 at 10:15 and 2: "The Medical Library of Dr. Meyer Friedman." On view from 11/11. 11/20 at 7: "Latin American Art, Part I." On view from 11/15. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries
11/13 at 6: "Contemporary Art." On view from 11/9. • 104 E. 25th St. (212-254-4710).

Photograph by Cristinerose Gallery.

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

★ A

This barbershop turned four-table café has been outfitted with a big blue A in the window and what might be the world's tiniest professional kitchen: two hot plates, a mini-fridge, a sink, and a cutting board. Chef-owner Marc Solomon (who used to run Red Strype and Les Deux Lapins downtown) uses that space to maximum effect cooking simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and pan-fried ackee-and-callaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

Across the Street

You can't tell from looking that Eli Zabar's white-tablecloth fine-dining destination restaurant has morphed into a casual trattoria and pizzeria. But now mini ficelles have been replaced by Neapolitan country bread, tables are adorned with bottles of red wine and jars of hot-pepper flakes, and the menu runs to uncharacteristically affordable red-sauce favorites like chicken Parmesan, lasagne, and spaghetti and meatballs. • 444 E. 91st St. (212-722-4000). (M)

AKA Cafe

From the folks at 71 Clinton Fresh Food: Think 'ino meets Ratners, crossed with a little Chicama and a clever small-plates menu with nods toward the neighborhood and its suppliers. A pressed meat-loaf sandwich with red-onion relish and Gus's pickle slices on a Kossar's bialy; oyster soup with Streits's matzo on the side; perfectly flaky braised-pork empanadas—everything artfully presented with a dollop of tomato marmalade here, a dab of salsa rosado there. And nothing over $7. • 49 Clinton St. (212-979-6096). (I)

Alibaba

A twelve-seat glatt kosher restaurant and takeout shop specializing in Yemenite-Israeli cuisine—with a macrobiotic twist. Owner Moshe Harizy imports spices, fava beans, and fruit nectars from Israel and bakes his own lafah, the flatbread that makes his turkey shawarma something special. • 515 Amsterdam Ave., nr. 85th St. (212-787-6008). (I)

★ Arezzo

An unlikely partnership between the owners of the Gotham Comedy Club and executive chef Margherita Aloi, formerly of Le Madri, Arezzo is nevertheless nothing to joke about. The menu, showcasing Aloi's signature fresh pastas, includes uncommon salads; "focaccina" halved and smeared with Robiola cheese, fresh spinach, and a touch of truffle oil; and a sensational dry-aged rib eye with herb-strewn Tuscan fries and tangy chopped dandelion. • 46 W. 22nd St. (212-206-0555). (M–E)

Bid

Tentation, the ritzy caterer that feeds Sotheby's collectors and curators, enlisted three-star chef Tom Colicchio to consult on its elegant new auction-house restaurant. With his own gifted hands quite full running the kitchens at Craft and Gramercy Tavern, Colicchio tapped longtime sous-chef Matthew Seeber to execute a menu of seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour and ratatouille. • 1334 York Ave., at 71st St. (212-988-7730). (E)

Blue Grotto

A loungelike space with oversized banquettes and a friendly welcome, plus a chef who used to cook at Lupa, which accounts for the marked Italian accent in dishes like house-cured cod with bread salad and dense gnocchi in a creamy broccoli pesto. But the selection of Spanish-inflected small plates like bacon-wrapped dates indicates a kitchen that eloquently speaks more than one culinary language. • 1576 Third Ave., nr. 88th St. (212-426-3200). (M)

Brooklyn Blue Ribbon

In the beginning, there was Blue Ribbon, which begat Blue Ribbon Sushi, which begat Blue Ribbon Bakery. It was only a matter of time, then, before brothers, chef-owners, and night owls Bruce and Eric Bromberg got around to Brooklyn. Although the space is bigger, Manhattan regulars can get their bearings with a few familiar Blue Ribbon landmarks: the neon OYSTERS sign in the window, the shellfish display, even an identical table No. 16, the big round one in the corner. The likewise familiar menu packs a few surprises including some newfangled surf 'n' turf, like "dragon and phoenix," Bromberg-speak for grilled Louisiana shrimp and pigeon. • 280 Fifth Ave., at 1st St., Brooklyn (718-840-0404). (M)

Citarella: The Restaurant

Former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown surf and turf. Young brings to the battle an ambitious seafood menu (shaved geoduck clam with asparagus chives, a langoustine "roll," and a $75 Asian-seafood tasting menu), plus former Bouley Bakery pastry chef Bill Yosses, and a design by David Rockwell. Not to mention an in at the fish market. • 1240 Sixth Ave., at 49th St. (212-332-1515). (E)

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Commissary NY

Matthew "Mr. C" Kenney (Canteen, Commune) reestablishes his uptown presence with a kitchen that revives some of his signature Mediterranean flavors in dishes like polenta with mascarpone at breakfast (coming soon); panini of prosciutto, pear, blue cheese, and white-truffle honey at lunch; and lamb loin stuffed with goat cheese, mint, dates, and almonds, served with saffron fregula, at dinner. • 1030 Third Ave., at 61st St. (212-339-9955). (E)

★ DB Bistro Moderne

Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

Glass

Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seviche, panini, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I–M)

The Harrison

Red Cat partners Jimmy Bradley and Danny Abrams take a gamble by opening a new hot spot blocks away from the hot zone. But if ricotta cavatelli with braised veal cheeks, quail cassoulet, and homemade bresaola with taleggio fettunta and fig syrup aren't enough to lure diners back downtown, nothing is. • 355 Greenwich St. (212-274-9310). (M)

Opening

Oh, Deborah

After legitimizing hemp as a cooking ingredient at Galaxy, taking an Asian-tropical detour to Miami at Chow, and grilling Korean barbecue at Woo Lae Oak, chef Deborah Stanton has found her Greenwich Village niche. This week, she and partner David Oh (pictured, above) open **Deborah—Life Love Food**, a narrow aisle of a restaurant with red Ultrasuede banquettes, an open kitchen, and what Stanton calls a modern American comfort-food menu. Mini meat loaf, pork chops, and banana pudding are a given, but plundering the global larder for tuna-carpaccio napoleon with wasabi oil, beer-battered fish and chips, and a Cuban sandwich doesn't make this intrepid chef the least bit uncomfortable. (43 Carmine Street; 212-242-2606.)

Photograph by Patrik Rytikangas.

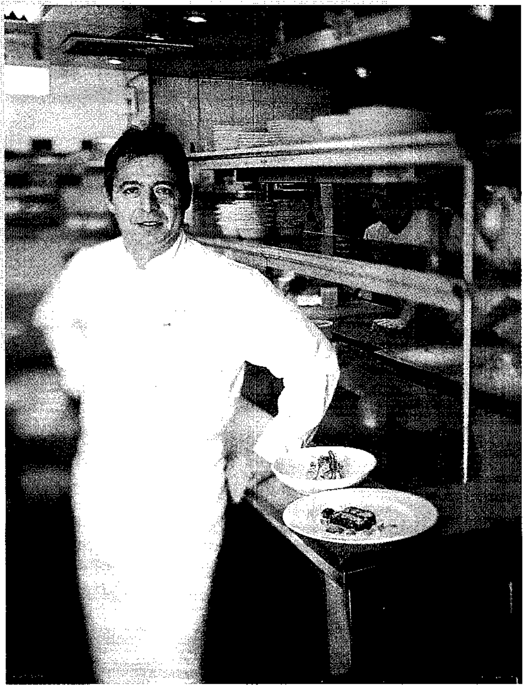
Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab stuffed ravioli—not to mention a superb artisanal cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

Man Ray
French record producer Thierry Klemeniuk has recruited a team of noted lounge lizards for this assault on late-night, glamorama New York. An old firehouse in Chelsea has been stuffed with lots of retro-looking Pan-Asian knickknacks, and the food is sometimes better than it should be. Chef Frédéric Kieffer mixes ingredients like flamboyant cocktails. He makes a nice rack of lamb (crusted in marjoram) and several good fish dishes (we liked the turbot), but stay away from the frog legs, served in a bubbly licorice broth. • 147 W. 15th St. (212-929-5000). (M-E)

Ask Gael

My mate insisted we cancel France for now.

Drop a small, velvety globe of oyster enrobed in a gel of red-wine-and-shallot confit into your mouth and . . . quite suddenly, you are in France. Yes, parked on a faded chartreuse banquette at a faintly desolate "44" in the Royalton, you will find the taste of France in nubbins of frog's leg and foie gras in a frothy cream, and in startlingly ethereal slivers of foie gras, on the $79 prix fixe of guest chef Jean-Michel Lorain (pictured) and his seconds. It's easy to imagine you are somewhere in Burgundy, specifically the Michelin two-star La Côtes St-Jacques in Joigny. Recruited before September 11, as one of a series of all-star opening acts leading to the launch of Blue Door with Claude Troisgros in a spruced-up lobby, Lorain's team will cook till star whisk Marc Meneau of L'Espérance takes over on December 3. "So many of our clients cannot come now to us, so we wanted to come to you," Lorain explains. "Does that seem right?" Seems *merveilleux* to me, a chance for local truffleheads to catch up with old friends. There's a $44 prix fixe lunch, too, "44"-standard or French. (44 West 44th Street; 212-944-8844.)



The Minnow
Aaron Bashy grew up in New England, trained at Le Bernardin, and has found, as is the current chef fashion, his own home on the range in Brooklyn. There's a bit of Ipswich in his fried-fish basket, and a recognition of the excruciatingly finicky New York dining public in his willingness to poach, sauté, grill, or fry any of the day's fresh catch, served with a choice of two sides. • 442 Ninth St., Park Slope, Brooklyn (718-832-5500). (M)

Minotaur Restaurant
The menu at this sophisticated Greek restaurant reaches back four millennia or so and includes "ancient Hellenic tastes," like venison Artemis in a red-wine sauce with chestnuts, pine nuts, and pomegranate seeds. But chef Stefanos Taktikos also caters to modern appetites with an assortment of grilled fish, and appetizers like an aspic of red snapper with dill and avocado, and mussels saganaki with feta. • 44 W. 58th St. (212-759-0502). (M-E)

Nam
Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven from the still-acrid air north of the Chambers Street subway station. Sample wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I-M)

Papillon
Former Atlas chef Paul Liebrandt, the Ornette Coleman of free cuisine, has resurfaced downtown, determined to thrill us with a budget-minded $45 prix fixe with no caviar, no truffles, and only one foie gras dish, in which the ubiquitous goose liver is pickled and crowned with écume de mer. Like-minded pastry chef Will Goldfarb ensures that the meal ends on a suitably avant-garde note by adorning his liquid chocolate tart with a paper-thin sheet of pulverized Halls Mentho-Lyptus. • 575 Hudson St. (646-638-2900). (M-E)

TanDa
Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Avenue S. (212-253-8400). (M-E)

Thom
The new SoHo hotel 60 Thompson has all the boutique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linen by Frette, and, naturally, its own fashionable restaurant Thom. Entrées like double-cut lamb chops with peppermint and potato chips, and lobster with fermented black beans, Riesling, taro, and soy beans run $21 to $28—a deal, considering that rooms upstairs start a $370 a night. • 60 Thompson St. (212-219-2000). (E)

Manhattan

Lower New York

★ Bubby's
As familiar and dependable as relatives from the old country. Breakfasts are solid and sandwiches two-fisted, and it's one of the few places where ordering mea loaf or roast chicken makes sense. We'll forgive the service that is sometimes as hard to read as the specials blackboard, and the cultural travesty they call an egg cream. You have to make allowances for any place willing to serve rich, lumpy mashed potatoes with almost everything. • 120 Hudson St. (212-219-0666). (I-M)

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. No music. Chairs are huge, plates are, too. The goal is to get you to concentrate solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960). (E)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's Lobster Newberg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

Gigino Trattoria
It's on such a wide and wind-whipped street that in the winter it's almost too painful to get out of the taxi. But on the other side of Gigino's door, its rustic embrace melts people into puddles of relief and gratitude. Gigino's is a true hideaway, a place you bring friends to watch them relish an old-fashioned lusty pizzaiola sauce over a lustier grilled prime rib, or a chicken scapariello remorselessly uncouth with garlic. • 323 Greenwich St. (212-431-1112). (M)

Hudson River Club
From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with white beans, potato-and-truffle ravioli, seared yellowfin tuna with caramelized foie gras—right in front of you. • 4 World Financial Center (212-786-1500). (M-E)

★ Montrachet
No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. • 239 W. Broadway (212-219-2777). (E)

Photograph by Kenneth Chen.

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

★ Nobu
There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M-E)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M-E) AE only

★ Quartino
All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also doctors. • 21 Peck Slip (212-349-4433). (I-M)

★ Quilty's
There's something prim about the room, a muted canvas for chef Katy Sparks's flavor-saturated cooking: Tamarind-barbecued squab on sweet corn curry. Panko-fried rabbit paillard with jicama-mango slaw. Macaroni with "many cheeses" in an herbed-chili crust. And a scene-stealing twice-baked potato worth ordering the steak for. • 177 Prince St. (212-254-1260). (M-E)

Salaam Bombay
A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. • 317 Greenwich St. (212-226-9400). (M)

Below 14th Street, East

Alphabet Kitchen
In a long, lofty room outfitted with a colorful mosaic alphabet and a dining counter flanking an open kitchen, chef Liz Arana (late of Provence) offers Spanish- and Portuguese-flavored food for every appetite. Nibble on such tapas as crab empanadas and Serrano ham, or tear into a moulard-duck cassoulet or roast suckling pig with grilled persimmon. In warm weather, seek refuge—and sangria—by the stone waterfall in the backyard. • 171 Ave. A (212-982-3838). (M)

★ Cocina Cuzco
This colorful room decorated with Incan pottery is connected to the jungle-themed Lemongrass Grill next door; they're both part of an empire that includes the Lemongrass Thai-food chain, plus assorted Japanese, Korean, and Malaysian kitchens. But there's no culinary confusion on this traditional Peruvian menu, which features seven kinds of seviche, succulent rotisserie chicken, and varying degrees of peppery sauces. • 55 Ave. A (212-529-3469). (I) ($)

★ Il Buco
Clued-in regulars and the occasional celebrity chef convene at this funky, cluttered antique shop-cum-restaurant to graze on Mediterranean appetizers and entrées that change nightly. (Don't get too attached to that venison with farro and honey-roasted plums.) Seafood is the kitchen's strength: grilled baby calamari in green-chili-cilantro oil, octopus carpaccio and cod croquettes are standouts. • 47 Bond St. (212-533-1932). (M)

Le Souk
On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and a weatherproofed garden. A Moroccan chef oversees a menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I-M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Rai Rai Ken
Perhaps even more than they adore soba and udon, the Japanese love ramen noodles. So do impecunious college students, and it will be interesting to see how many undergrads can squeeze into this fourteen-stool noodle bar specializing in ramen and delectable pork-stuffed gyoza (the Japanese answer to the potsticker). Loud slurping isn't only tolerated—it's encouraged. • 214 E. 10th St. (212-477-7030). (I) ($)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Telephone Bar & Grill
This lively East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. • 149 Second Ave. (212-529-5000). (I-M)

Below 14th Street, West

★ Chow Bar
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a cross-country consulting gig. Lucky for us, he's settled in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems ecstatic to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Da Silvano
Few of the fervent regulars—including the city's media, fashion, and art-world elite—seem to recall an Italian restaurant whose menu wasn't sopping in red sauce before Da Silvano. The roasted standing duck is crackling, the lamb tender and moist, the artichoke salad brash. And not an eggplant-parmigiana hero in sight. • 260 Sixth Ave. (212-982-2343). (M-E)

Jane
Just what every neighborhood needs: a casual spot featuring affordable, creative American fare like fried oysters with creamed corn and red-chili vinegar, hanger steak with Gruyère piroshki, and braised pork with mascarpone polenta. Since entrées max out at $19, you might feel less guilty splurging on the caramel-banana-cream pie with hazelnut brittle. • 100 W. Houston St. (212-254-7000). (M)

★ Mary's Fish Camp
Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at

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Pearl Oyster Bar: Now there are *two* West Village sources for world-class lobster rolls, silken clam chowder, herb-stuffed whole fish, and extended sidewalk pacing. One of Pearl's chef-partners left to open this sunny corner spot equipped with a curved stainless-steel counter and ten tiny tables. • 246 W. 4th St. (646-486-2185). (M)

Monte's

Since 1918, this Village trattoria has weathered the nouvelle-Italian storms and the coming of Mario Batali and continues to serve old-world fare amid cafés that predate Starbucks. All the familiar bases are covered, from pastina en brodo and zuppa di pesce to chicken parmigiana, tortellini alla romana, and on Mondays, osso buco alla Milanese. • 97 Macdougal St. (212-228-9194). (M)

★ Peanut Butter & Co.

Smooth or chunky is only the beginning: Savor the sticky stuff 21 different ways at this kitschy café, where you're transported back to elementary school with one bite of "ants on a log," celery sticks slathered with the peanut butter of your choice and studded with raisins. Request your Elvis (grilled peanut butter, banana, honey, bacon) on whole wheat if you must, though we're certain the King would disapprove. • 240 Sullivan St. (212-677-3995). (I–M)

★ Wallsé

Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M–E)

14th–42nd Streets, East Side

Andreas Brick Oven Ristorante

Affordable Italian fare in a warm and woody setting. Lobster ravioli, osso buco, and linguine fra diavolo are served in individual or family-size portions, and the thin-crust brick-oven pizza comes any way you like. • 307 Third Ave., nr. 23rd St. (212-779-2125). (I–M)

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Beppe

Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

★ Bolo

Spanish food doesn't possess the big flavors that have attracted so many Americans to southwestern fare, but chef Bobby Flay has the audacity and the skill to make it work. In a room that reminds you of Gaudí by way of Pee-wee Herman, items as modest-sounding as baby clams steamed in green-onion broth, tuna brushed with honey, and paella with saffron rice exhibit pure bravado. • 23 E. 22nd St. (212-228-2200). (E)

Commodore Grill at the Grand Hyatt Hotel

Commuters and business travelers can enter this formal hotel restaurant from Grand Central Terminal, for a quick drink or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M–E)

☆ Craft

Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

★ Fleur de Sel

Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. At lunch, the $20 tasting menu shows off his equally distinctive culinary style in the form of truffle-flecked parsnip soup with chestnut ravioli, and chicken breast with foie gras sauce. • 5 E. 20th St. (212-460-9100). (M–E)

Heartland Brewery

A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave. at 51st St. (582-8244). (I–M)

★ La Petite Auberge

For a quarter of a century, La Petite Auberge has quietly endured the ascendance of nouvelle cuisine and celebrity chefs, remaining remarkably immune to every hostile threat to its classic style of French cooking. The $23.95 four-course prix fixe features high-fat, old-school fare like the wonderfully crispy duck à l'orange. And the service, a practiced blend of proper and friendly, makes this wood-beamed chalet a sentimental fave. • 116 Lexington Ave., nr. 28th St. (212-689-5003). (M)

Meli Melo

This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Pershing Square

As if Grand Central Terminal weren't a triumphant enough urban phoenix, cross under the Park Avenue viaduct for yet another left-for-cobweb space that's become a happy ending. While its steel-beamed décor makes no apologies for where it is, the manageable bustle, pivotal location, and hearty, American brasserie food make Pershing Square an oasis when you're faced with another Metro North delay. • 90 E. 42nd St. (212-286-9600). (M)

Opening

Deux for Dinner

Thanks to trend-setters like Keith McNally, SoHo is still considered the nexus of New York bistromania, but steak-frites and frisée salads are continuing their inexorable march into less culinarily blessed precincts. Like Hell's Kitchen, for instance, where the team from L'Express has somehow managed to transform the Metro Deli at the Days Inn into **Pigalle** (above), a brasserie outfitted with a tin ceiling, zinc bar, and terra-cotta tile floor. The kitchen, soon to be serving around the clock, covers all the bistro basics, from pâté to cassoulet, none of which costs more than $18. (790 Eighth Avenue, at 48th Street; 212-489-2233.) Uptown, promoter Ed Kleefield has opened **Jean-Luc** (right), where former Raoul's chef Eric Le Dily supplements standards like steak au poivre and lobster bisque with such newfangled notions as bison carpaccio and crab-crusted Chilean sea bass. The room is equally eclectic, mixing brick-red velvet banquettes and Biedermeier chairs with second-century mosaics. Lest there be any doubt, the organic hazelnut crème brûlée is one innovation we wholeheartedly endorse. (507 Columbus Avenue, near 84th Street; 212-712-1700.)

Photographs: top, Kenneth Chen; bottom, Annie Schlechter.

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Rossini's
This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accommodates private parties. • 108 E. 38th St. (212-683-0135). (E)

Slate
At Manhattan's first billiards club–cum–full-service restaurant, poolside dining means contemporary Middle Eastern specialties—a "Mediterranean raw bar" plate with fava-bean-horseradish sauce, mini kufteh pockets, and tangerine-glazed chicken—amid all the action from the 34 pool tables. • 54 West 21st St. (212-989-0096). (I–M)

★ Tabla
It's diminishing to categorize Floyd Cardoz's clean Goan-spiced Maine crab cake or his exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's forged a deliriously satisfying union of this country's produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. A less expensive menu at the Bread Bar downstairs aspires to rekindle old taste memories—specifically Cardoz's, including his mom's recipe for beef assad, a.k.a. "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M–E)

★ Todd English's Olives NY
Chef Todd English has a genius for artful, HungryMan dishes. He stuffs his pastas with delectable fillings (sweet chestnuts, shredded veal) and slathers them with creamy cheeses. He molds cupolas of foie gras flan, builds pagodas of hanger steak, constructs pill boxes of tuna tartare with crunchy shrimps buried at the base. It's delicious but a little overwhelming, especially if you tag on thrombotic desserts like the peppermint bombe (creamy chocolate with mint syrup inside). The cramped, frenetic space (in the Union Square W Hotel) makes lunchtimes a more restful experience. • 201 Park Ave. So. (212-353-8345). (E)

14th–42nd Streets, West Side

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 West 38th St. (212-944-7420). (M–E)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I–M)

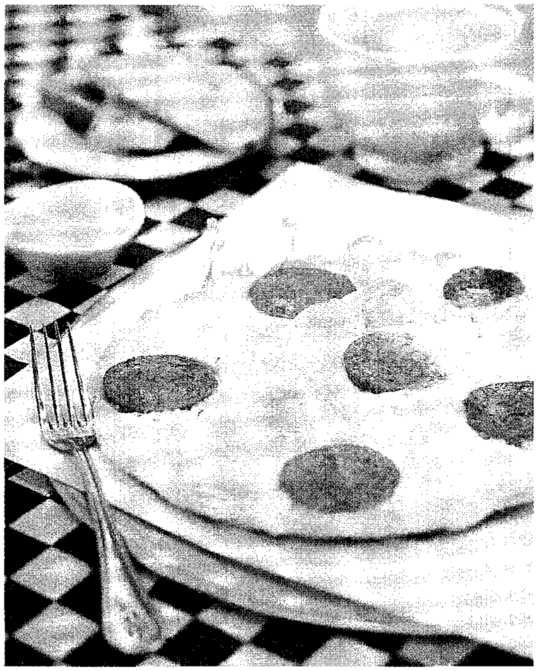
★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M–E)

Ohm
An all-in-one entertainment center offering dinner, dancing, and lounging on velvet furniture. Plus sesame chicken tenders, beef tenderloin shisk kebabs, and bay scallops with white wine overangel hair pasta. • 16 W. 22nd St. (212-229-2000). (M–E)

Object of Desire

Who Knew?

Is there a fugitive from Barney Greengrass lurking in **City Bakery**'s kitchen? First it was kippered-salmon sandwiches and a massive bagels-and-lox display, then *mamaligah* and farmer cheese; now it's that old deli standard salami and eggs, part of the terrific new weekend brunch menu. Savory chef Ilene Rosen serves the dish pancake-style (just like the 2nd Avenue Deli) on an individual pizza pan with a side of mustard. What were you expecting—Miracle Whip? (3 West 18th Street; 212-366-1414.)



Photograph by Carina Salvi.

★ Scotch Bonnet Jamaican Gourmet
Dawn D'Aguilar graduated from a pair of Wall Street lunch carts to this underlit, bare-bones garment-district joint, where Bob Marley's on a muted video loop, Steel Pulse is on the sound system, and the powerful flavors of Jamaica emanate from the (sometimes plodding) kitchen. "Cha-cha" chicken, tender morsels of hacked meat, are swaddled in a mildly spicy sauce studded with pineapples and onion; crispy codfish fritters come with a fiery dip so popular D'Aguilar's planning to bottle it. And terrific homemade drinks soothe the slow burn. • 32 W. 31st St. (212-594-7575). (I–M)

Simply Pasta
Perfectly situated for pretheater, this moderately priced Northern Italian restaurant has a specialty martini list, and offers such dependable, fresh fare as Caesar salad, osso buco, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street–fresh whole fish are priced by the pound and described on the menu like wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

★ Caffè Linda
Caffè Linda is a refuge for homesick Italian expats as well as midtown desk jockeys hungering for good food and a warm welcome. Owner Claudio Marini graciously provides both: Every meal begins with complimentary bruschetta and ends with a stick of Wrigley's with the check. In between, there's simple, satisfying salads; sandwiches; a dozen or so pastas; and dinner specials like stewed rabbit and sautéed calamaretti with avocado. • 145 E. 49th St. (646-497-1818). (I–M)

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in 212. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

★ The Four Seasons
They're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

★ Métrazur
Given the location and prime people-watching potential, we'd happily munch Cheez-Its on Grand Central Terminal's spectacularly restored East Balcony. Thanks to Charlie Palmer and his seasonal American menu, we don't have to. Instead, there's white-bean flatbread, raw shellfish platters, and fire-roasted lobster, with views of both the open kitchen and the star-studded ceiling. • Grand Central Terminal (212-687-4600). (M–E)

Monkey Bar
Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

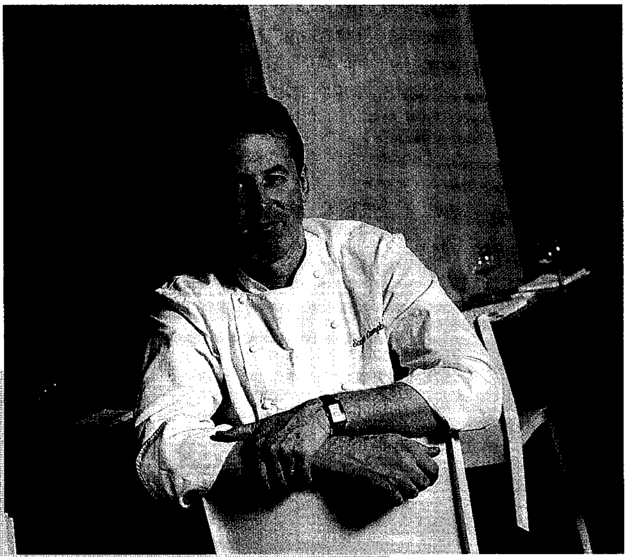
★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of oysters. The sprawling subterranean space has the hustle-bustle of a cafeteria, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M-E)

Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M-E)

★ Sushisay
An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M-E)

Opening
Campbell's Coup



At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, the meal they love to hate. This week, he brings his rich repertoire of almond croissants, apple-cinnamon pancake soufflés, and pudding-thick hot chocolate to @SQC, his new base of blueberry-pancake operations. (The name comes from his initials.) After breakfast and lunch are up and running, he'll start dinner service, but for now Campbell fans will have to content themselves with daytime fare like scrambled eggs with scallions and goat cheese, assorted vegetable and grain salads, and a burger with Belgian-style frites. (270 Columbus Avenue, near 72nd Street; 212-579-0100.)

43rd–56th Streets, West Side

★ Aquavit
Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the café. • 13 W. 54th St. (212-307-7311). (M-E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

★ Beacon
The gimmick here is cooking over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime aged beef and steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M-E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ La Caravelle
After 40 years, the most neighborly of the city's grand old midtown restaurants has undergone a subtle gastronomic conversion. The service is still impeccable and the luminous green murals are still as luminous as ever, but now you'll find bits of seaweed on your plate (part of a tasty gravlax-and-tuna combination), even golden Chinese scallions mingled with your beef fillet. These changes are generally decorous, although traditionalists can still find comfort in classics like roast duck and the restaurant's legendary truffled pike quenelles. • 33 W. 55th St. (212-586-4252). (E)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Morrell Wine Bar & Cafe
You might think the food can't stand a chance against a 2,000-bottle list and over a hundred by-the-glass selections. But Michael Haimowitz acquits himself well in this velvet-upholstered duplex across from the skating rink. Not to be outdone, his kitchen incorporates vino into the victuals, as in Barolo-braised lamb shank and a foie gras club with *porto* marmalade. • 1 Rockefeller Plaza (212-262-7700). (M-E)

Pierre au Tunnel
Traditional French cuisine, served in thoroughly charming and comfortable surroundings. • 250 W. 47th St. (212-575-1220). (M)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M-E)

★ Town
A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who, eschewing gimmicks like chili peppers from around the world, prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M-E)

Utsav Festive India
The $12.95 all-you-can-eat lunch buffet may be pricier than some, but the setting—an elevated bridge between two midtown office buildings—is posher, with tablecloths and flowers and gracious waiters wearing chili-pepper-patterned neckties. Every day brings a selection of four vegetable and three meat dishes, plus salads, chutneys and pickles, nan, superb saffron-speckled rice, and silky-sweet Indian puddings for dessert. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

57th–60th Streets

★ Felidia
In between writing cookbooks and taping segments of her TV show, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco,

Photograph by Bruce Katz.

Thanks for Being There

For those of us who can barely toast a Pop-Tart, let alone roast a turkey, New York's restaurants have always been there. And this Thanksgiving, downtown's dining-out options are especially—and surprisingly—tempting. For the first time in its layer-cake-laden history, TriBeCa's sweet little country café, Kitchenette, will be serving dinner as well as sending it out. The Harrison, which defiantly opened its French doors only a couple weeks ago, is also talking turkey. And although Le Zinc—which takes pride in being open from dawn to dusk 365 days—was closed one day last year, on Thanksgiving, it's making up for lost time: "We're definitely open," says chef Michael Sullivan. "We want to do something nice for our neighborhood; we want to be open even more." The following downtown restaurants are serving turkey with all the trimmings (except for the Peking Duck House, which is standing firm on its choice of poultry). If you need us to draw you a map, we have. R.P

1 **Home**
20 Cornelia Street 212-243-9579
Perfectly old-fashioned, delectably all-American four-course $50 prix fixe menu, or $70 with pairing of New York State wines.

2 **Capsouto Frères**
451 Washington Street 212-966-4900
Choose white or dark meat, or both, and discover which goes better with the featured wine—the brand-new 2001 Beaujolais Nouveau. $21 prix fixe; desserts, $6.50.

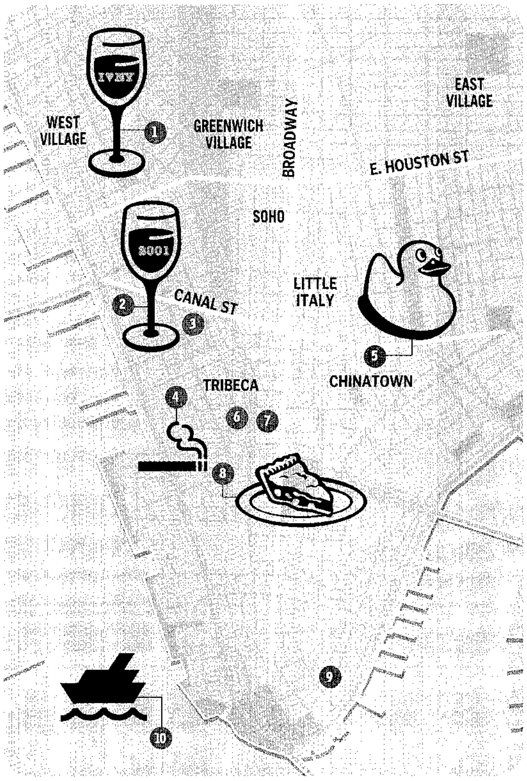
3 **The Screening Room**
54 Varick Street 212-334-2100
Overeaters, after the pumpkin cheesecake, need only propel themselves ten paces for a screening of a film. $55 prix fixe; $35 for children; movie tickets additional.

4 **The Harrison**
355 Greenwich Street 212-274-9319
Besides sampling turkey breast with fig stuffing, try whole roasted branzino, leg of lamb, and ricotta cavatelli with veal cheeks. $40 prix fixe.

5 **Peking Duck House**
28 Mott Street 212-227-1810
For nontraditionalists: the house specialty with the customary pancakes, greens, and plum sauce. Not a free-roaming gobbler in sight.

6 **The Odeon**
145 West Broadway 212-233-0507
Thanksgiving is for hipsters too. Grab a smoke at the bar between the butternut-squash soup and the roasted organic bird. $45 prix fixe.

7 **Le Zinc**
139 Duane Street 212-513-0001
Side-dish heaven. Choose three for the table from a list of ten, and pass to the left. We're going for the sweet-potato spoon bread. $38.50 prix fixe.



8 **Kitchenette**
80 West Broadway 212-267-6740
Family-style roast-turkey dinner. Worth the trip for the pies alone. Choose pumpkin, apple, cherry, or pecan. $45 prix fixe.

9 **Fraunces Tavern**
54 Pearl Street 212-968-1776
Recently restored historic tavern, as New Englandy and close to the original Pilgrim feast as you can get without wearing buckle shoes. $55 prix fixe.

10 **World Yacht**
Pier 81, West 41st Street 212-630-8100
For nondysfunctional families only: Once your dining cruise sets sail for the Brooklyn Bridge, there's no escaping the in-laws. $67 prix fixe.

Illustration by Joe Zeff.

oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit: Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 tasting. • 243 E. 58th St. (212-758-1479). (E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

★ Aureole
Aureole is the kind of upscale restaurant Americans love. Nothing precious, nothing stagy. With the help of a staff as high-but-toned and on their toes as the original crew of the *Enterprise*, chef Gerry Hayden brings you your favorite foods prepared with big flavors in comforting combinations. Poached Maine lobster in coconut-curry sauce. Sirloin of beef and red-wine-braised short rib. There's no question—you want to dive into this man's saucepans. • 34 E. 61st St. (212-319-1660). (E)

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like sweetbreads without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. His chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

Emo's
This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East

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212.759.7086

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Voted New York Magazine's Best Fish on a Menu 1999

Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so here. The menu's an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). The airy new ninth-floor location features a serpentine granite bar, leather chairs, and, unlike the old subterranean space, windows. • 660 Madison Ave., nr. 61st St. (212-833-2200). (M-E)

★ JoJo
Before there was Jean Georges, there was JoJo, the place where Jean-Georges Vongerichten stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. And now, after a million-dollar renovation, the once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack. But in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

Pamir
Worth a trip for the coziness of tribal carpets, the hanging copper and saddle bags, the warm welcome, and the luscious ravioli-like aushak under a mantle of yogurt and savory meat sauce. Satiny eggplant and pumpkin are similarly draped. Chunks of juicy lamb shore up the pistachio-and-almond-tossed pilaf (called palaw). And the baklava (baghlawa) is chewy and not too sweet. • 1437 Second Ave., nr. 74th St. (212-734-3791). (M)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way François Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M-E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Sel & Poivre
Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Seventh Regiment Mess
Who knew that you can actually eat dinner on the fourth floor of the Armory, a brick-walled fortress, originally decorated by Louis Comfort Tiffany and Stanford White? A hunting-lodge motif provides the proper historical backdrop for a moderately priced menu of pastas, salads, sautéed chicken, rack of lamb, and a sandwich quaintly called the "dagwood." • 643 Park Ave., at 66th St. (212-744-4107). (I-M)

Above 60th Street, West Side

★ Cafe Luxembourg
Back when there really were very few good places to eat on the Upper West Side, there was Cafe Luxembourg. A well-edited (wild-mushroom ravioli with mascarpone, pan-roasted cumin-crusted duck) and reasonably priced menu, an unflappable staff, and seriously flattering lighting still make it a worthwhile detour from anywhere in town. • 200 West 70th St. (212-873-7411). (M)

Jimmy's Uptown
Jimmy Rodriguez's new joint brings a little bit of SoHo to Harlem. The former residential space on Adam Clayton Powell Jr. Boulevard has been decorated with half-moon leather banquettes and luminous Lycra lamps. There is foie gras on the menu (served atop sweet calabaza squash); filet mignon with horseradish-flavored grits; and plump, pecan-crusted catfish fillets. Some of the culinary experiments are more successful than others, but the scene—and the Glory Glory Hallelujah $25 Sunday brunch—are worth the trip. • 2207 Adam Clayton Powell Jr. Blvd. (212-491-4000). (E)

Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I-M) ($)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman. • 35 W. 64th St. (212-724-8585). (E)

River
The *faux*-tropical atmosphere provides a serene background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

Scaletta
A dining room decorated in muted blues and pinks serves hearty Italian fare. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Classical & Dance

Edited by Alicia Zuckerman

round Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

lassical Music

ew York Philharmonic
erg's Violin Concerto features Sarah Chang; Bruck- er's Symphony No. 9 is also on the program, 11/13 7:30 at Lincoln Center. Yuri Bashmat is the soloist Sofia Gubaidulina's Viola Concerto, and Shosta- ovich's Symphony No. 13 ("Babi Yar"), a Masur fa- orite, is also up. Then the Phil plays Carnegie: hostakovich's *Symphony No. 1 and Bruckner's Sym-* hony No. 4 ("Romantic"), 11/19 at 8. • Avery Fisher all, Lincoln Center (212-721-6500); $21–$82. Carnegie all, Seventh Ave. at 57th St., (212-247-7800); $22–$89.

t. Luke's Chamber Ensemble
erforms Bach's Brandenburg Concerti Nos. 1–6. 1/14 at 8. • Brooklyn Museum of Art, 200 Eastern Pkwy. 212-549-6100); $25.

"Zeno at 4 A.M."
The Duke Quartet and the Handspring Puppet Company from South Africa perform a multimedia "shadow oratorio" based on Italo Svevo's 1923 novel *Confessions of Zeno*. Directed by William Kentridge, music by Kevin Volans, and libretto by Jane Taylor. 11/14–11/16 at 8; 11/17 at 3 and 8. • John Jay College Theater, Lincoln Center (212-721-6500); $40.

The New York Festival of Song
Presents "Spanish Gold," a program of Baroque, Romantic, and modern classical songs from various regions of Spain. 11/15 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (646-230-8382); $33.

Andreas Scholl, Countertenor
Acclaimed countertenor makes his Carnegie debut performing Renaissance-era love songs with lutenist Karl-Ernst Schröder. 11/16 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $32.

Renée Fleming and Jean-Yves Thibaudet
The soprano and pianist perform selections from their latest CD, *Night Songs*, including works by Liszt, Strauss, Debussy, and Rachmaninoff. 11/17 at 7:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $24–$102.

The Kodaly String Quartet
The Hungarian ensemble's first U.S. tour in 13 years features Beethoven's Quartet in F major and Haydn's "Lobkowitz" Quartets. 11/17 at 8. • 92nd Street Y, Lexington Ave. at 92nd St. (212-415-5500); $35.

Ewa Podlés and Garrick Ohlsson
Contralto and pianist present an all-Russian program: Mussorgsky and copious Rachmaninoff. 11/18 at 2. • Alice Tully Hall, Lincoln Center (212-721-6500); $40.

Ravi Shankar and Anoushka Shankar
The sitar master is joined by his daughter for his farewell tour. 11/18 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $21–$79.

Brentano String Quartet
"Art of the Fugues" series continues with works by Mozart, Bartók, and Beethoven. 11/19 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

Alicia de Larrocha
Barcelonan piano legend pays tribute to Enrique Granados with *Goyescas* and other works. 11/19 at 7:30. • Alice Tully Hall, Lincoln Center (212-721-6500); $60.

Opera

Metropolitan Opera
Wagner's *Die Meistersinger von Nürnberg* with James Morris has its season premiere, 11/17. *La Traviata* with June Anderson and Juan Pons, *Luisa Miller* with Denyce Graves, and *Madama Butterfly* also run this week. Call for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

New York City Opera
Fall season's final week: *Lilith*, Deborah Dratell's new opera about Adam's first wife, stars Beth Clayton and Lauren Flanigan. Also onstage are *Turandot*, *La Bohème*, and *The Magic Flute*. Call for details, or visit www.nyc-opera.com. • New York State Theater, Lincoln Center (212-307-4100); $25–$105.

Opera Orchestra of New York
Eve Queler conducts Verdi's eminently patriotic *La Battaglia di Legnano*. 11/13 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-799-1982); $23–$100.

"Three Willies"
Multimedia jazz opera by composer Alan Johnson, librettist Homer Jackson, and director Talvin Wilks explores the stereotype of black men as "perpetual suspects" through three generations. 11/14–11/17 at 8. • The Kitchen, 512 W. 19th St. (212-255-5793, ext. 11); $20.

Dance

Limón Dance Company
Celebrates its fifty-fifth season in a run featuring premieres, classics, and revivals spanning a half-century of modern dance. Highlights include Doris Humphrey's *Invention* and world premieres by Murray Louis and Doug Varone. 11/13–11/25. Call for details. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $38.

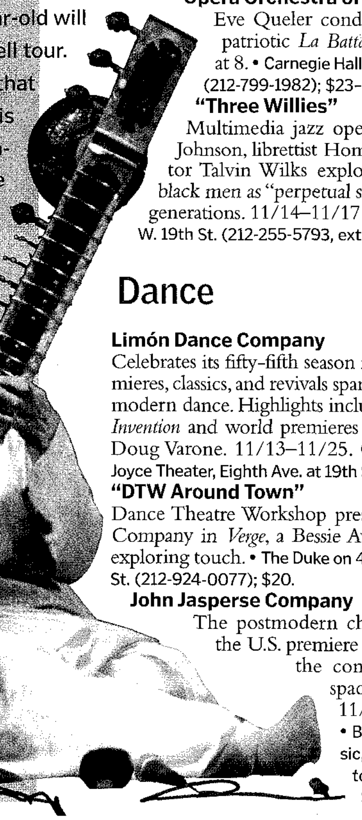
"DTW Around Town"
Dance Theatre Workshop presents the Bebe Miller Company in *Verge*, a Bessie Award–winning quartet exploring touch. • The Duke on 42nd Street, 229 W. 42nd St. (212-924-0077); $20.

John Jasperse Company
The postmodern choreographer presents the U.S. premiere of *Giant Empty*, about the concept of division and space. 11/14, 11/16–11/17 at 7:30; 11/18 at 3. • Brooklyn Academy of Music, Harvey Theater, 651 Fulton St. (212-307-4100); $20–$45.

Performance

With a Little Bit of Pluck

"My very dear friends, it's a great joy as always playing at Carnegie Hall. I like to mention that I performed on this stage in the year 1938." So begins **Ravi Shankar**'s most recent album, *Full Circle/Carnegie Hall 2000*, recorded live last fall. On Sunday, the 81-year-old will be back with his daughter and protégée, Anoushka, on the last leg of his farewell tour. (Anoushka, like her father, made her Carnegie debut at 19, last year.) Soon after that first New York performance, he left the group to study sitar full-time with his guru, Ustad "Baba" Allauddin Khan. Shankar—that's *Sir* Ravi, since Queen Elizabeth knighted him earlier this year—says that first year of training was the toughest of his life: "No fun, only work." But today he can list a résumé that makes Itzhak Perlman look like a slacker: He's collaborated with everyone from Yehudi Menuhin to John Coltrane to the Beatles; he's composed for film and dance; he wrote the first sitar concerto, which he performed with the London Symphony Orchestra; he's written books; he's a revered teacher—and then there's that small matter of having brought Indian classical music to the West. "But believe me, there's so much more that I wanted to do [musically]," Shankar laments. "I have so many ideas, and I always had, you know, but it has not been possible to do even one-eighth of what I wanted to." Overall, he says, his career has been equal parts fulfillment and frustration, but there's time for that balance to shift. After the tour ends, Shankar will split his time between Southern California and New Delhi, where, true to form, he'll spend the first several months of his "retirement" setting up a center for Indian music. (See "Classical.") A.Z.



Photograph by Leo Sorel/Retna Ltd.

cue

Nightlife

Edited by Ethan Brow

Jazz Series

Inside the Musicians' Studio

Retrospectives are as common as drink minimums in today's jazz world: the reverential treatment given to icons at "Jazz at Lincoln Center," the nights dedicated to big artists or even specific albums at downtown clubs. But few mix education and performance, and it's safe to say that fewer have been doing it as long as Arnold J. Smith's **Jazz Insights**, which commemorates its twenty-third year at the New School on November 13 with a series dedicated to jazz vocalists like Bing Crosby (pictured). "This is perhaps our most eclectic series to date," Smith, a lecturer and former *Down Beat* editor, maintains. "We're opening with Daryl Sherman, one of the great jazz and cabaret vocalists of our time, and we've also got Bob Porter, one of the country's foremost blues experts, and Jeanie Bryson, whose excellent new album contains a duet with Etta Jones." Singers, however, won't completely dominate the series; pianist Michael Wolff (no relation to the *New York* columnist) will close the series with a meditation on the art of accompaniment. It's not just "Jazz Insights's" unique standing that's kept the program so strong, however. "I'm a budget-buster," Smith says with a laugh. "I bring in lots of great guests, and I pay every one of them." E.B.

Concerts

Aerosmith
With the Cult. 11/12 at 7:30. • Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $35-$85.

Bob Dylan
11/19 at 7:30. • Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $37.50-$67.50.

Harry Connick, Jr.
11/15–11/16 at 8. • City Center, 55th St. bet. Sixth and Seventh Aves. (212-581-1212). $29.50-$75.

Jimmy Buffett and the Coral Reefer Band
11/16 at 8. • Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). Sold out.

John Hiatt
11/17 at 8. • Town Hall, 123 W. 43rd St. (212-307-7171). $35-$42.

Oysterhead
11/13–11/14 at 7:30. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $30.75.

Psychedelic Furs; Echo and the Bunnymen
11/18 at 8. • Beacon Theater, Broadway and 74th St. (212-307-7171). $30-$60.

Slayer
With Hatebreed. 11/16 at 7:15. • Roseland Ballroom, 239 W. 52nd St. (212-307-7171). $25.

They Might Be Giants
11/16 at 8. • Town Hall, 123 W. 43rd St. (212-307-7171). $25-$30.

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Small Stages

B.B. King Blues Club & Grill
11/12: Damian Marley. 11/14: George Clinton and the P-Funk All-Stars. 11/15: The Whispers. 11/16: Kool and the Gang. 11/17: Hubert Sumlin's 70th Birthday Party Jam featuring the Vivino Brothers and Levon Helm. 11/19: Ozomatli. • 243 W. 42nd St. (212-997-4144).

Bottom Line
11/16–11/17: Mike Keneally and Beer for Dolphins; Church of Betty. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
11/12: Mark Kozelek. 11/13: Jack Johnson. 11/14: Dismemberment Plan. 11/15–11/17: Soulive. 11/18: The New Pornographers. 11/19: Sloan; Ultimate Fakebook. • 6 Delancey St. (212-533-2111).

The Cutting Room
Wednesdays in November: Roy Nathanson and the Alphabet Lounge Band. 11/17: "Cropduster" night with Bob Perry; The Other 99; Green Rooftops.• 19. W. 24th St. (212-691-4065).

Fez
Saturdays through 11/17: Margarita Pracatan. Also through 11/17: John Kelly in "Shiny Hot Night More Songs of Joni Mitchell." 11/13: Teddy Thomp son. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
11/12–11/13: Iggy Pop. 11/16: Taj Mahal; The Funk Meters. 11/18–11/20: Social Distortion. • 17 Irving (212-777-6800).

Joe's Pub
Sundays: Former clubland icon Larry Tee's "Clu Badd." Tuesdays: D.J. Beverly Bond spins hip-hop an rare groove. Wednesdays: Nine-piece band Mo Gu jiro plas salsa and Cuban *son* music. • 425 Lafayette S (212-239-6200).

Knitting Factory
11/12–11/13: Rebirth Brass Band. 11/14: Jenn Toomey. 11/15: Dennis Quaid and the Sharks. 11/1 Gonzales. 11/17: The International Noise Conspirac 11/19: Centimeters. • 74 Leonard St. (212-219-3055).

Makor
11/13: "Songwriters Hall of Fame." 11/14: Nora Jones Quartet. 11/15: Omar Faruk Tekbilek. 11/1 Shlomo Bar & Habrera Ha'tivit. 11/18: Eviatar Bana • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. Tuesday "Popcorn Tuesdays." • 99 Ave. B (212-982-2511).

Maxwell's
11/12: Circulatory System. 11/13: Jenny Toome 11/14: Locket; Friends, Romans and Countryme 11/15: The Prodigals. 11/16: The (Internationa Noise Conspiracy. 11/17: Mike Peters. 11/19: Spoo Fiery Furnaces. • 1039 Washington St., Hoboken, N. (201-653-1703).

Mercury Lounge
11/13: Bitch and Animal. 11/14: Luxury. 11/15: Laptop. 11/16: Iguanas. 11/17: Pernice Brothers. 11/1 Rusty Truck. • 217 E. Houston St. (212-260-4700).

Rodeo Bar
11/12: Bari Koral. 11/13: The Rooftop Cowboy 11/14: Jimmy Nations Combo. 11/15: Florence Dor 11/16: The Hangdogs. 11/17: The Dempseys. 11/1 Scrappy Hamilton. 11/19: The Black Mountain Ma rauders. • 375 Third Ave., at 27th St. (212-683-6500).

S.O.B.'s
11/12: Cheo Feliciano. 11/13: Big Youth with An them. 11/15: Jeremy James; Blusyde. 11/16: Zen Gle 11/18: Gerald Carelli Orchestra. • 204 Varick St. (21 243-4940).

The Village Underground
11/13: Dr. Israel. 11/14: G. Love and Special Sauc 11/15: Poe. 11/16: Freedy Johnston and his Band Amy Miles. 11/17: Tony Joe White; Malcolm Holcombe. • 130 W. 3rd St. (212-777-7745).

Clubs

APT
An apartment-themed lounge with a surprisingl good lineup of hip-hop, soul, and house D.J.'s. Mon days: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays Chairman Mao and Citizen Kane. • 419 W. 13th St (212-414-4245).

Baktun
Thursdays: House great Tony Humphries. The firs Friday of every month: Rotating house-music D.J. spin at "Confusion." Third Friday: Eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Fri-

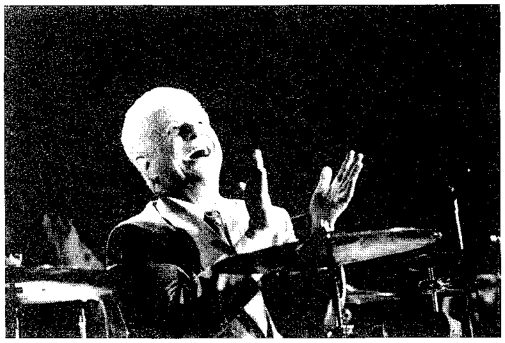
Ground Rules

In clubland, promptness is *not* next to godliness expect shows to start much later than promised $ = cash only.

Photograph by John Florea/Time Pix.

Tribute

Conga Lines



We all knew Tito Puente—*El Rey* to his faithful—was Latin music's undisputed heavyweight champ, but the attention following his death last year awakened many to the percussionist's influences far beyond the confines of salsa. Puente inspired everyone from avant-jazzers like Milford Graves to house-music icons like Masters at Work, and on November 12, "Jazz at Lincoln Center" will present an appropriately diverse tribute concert called **The Spirit of Tito Puente**, with performances by everyone from J@LC honcho Wynton Marsalis to legendary pianist Eddie Palmieri to vocalist Cesaria Evora. (See "Jazz.")

ay: Icelandic promoters Holmar and A. Gram's superCool "N'Ice." Saturdays: Drum 'n' bass at "Direct Drive." Thursdays: Deep house with D.J. Jamyz Nylon. • 418 W. 14th St. (212-206-1590).

entro-Fly

Vednesdays: "Dance Ritual" with "Little" Louie Vega. hursdays: "Subliminal Sessions," with D.J. Erick Moillo and big-name special guests. Fridays: "GBH" osts some of the more adventurous nights at the club vith D.J.'s like Ashley Beedle and Marshall Jefferson. aturdays: Energetic house and big beat with "Plant"; the Pinky Room, Chez Music honcho Neil Aline osts "We and the Music." 11/15: Dimitri from Paris. 1/17: Doc Martin. • 45 W. 21st St. (212-627-7770).

xit II

t's called Exit II because a major renovation (a new vood dance floor, some pretty lounges upstairs) is elping lift the club from boxy warehousedom to superclub status. But Exit is still struggling crowd-wise. t the brand-new Junior Vasquez Saturday-night resilency, ravenous heterosexuals do an unfortunate mount of bumping and grinding until early morng, when Junior's gay contingent show up to provide ome much-needed respite. Come after 7 A.M. or lon't come at all. • 610 W. 56th St. (212-582-8282).

he Roxy

aturdays: The Chelsea boys dance all night to a rotatng set of house D.J.'s. 11/16: Stephen Malkmus and he Jicks. • 515 W. 18th St. (212-627-0404). $.

hine

Thursdays: The gloriously great D.J. Ron Trent and pecial guests like Phil Asher and Norman Jay. Fridays: House, techno, and trance D.J.'s unite for "Touch." Satrdays: D.J. Big Ben spins hip-hop at "The Show." • 85 W. Broadway (212-941-0900).

pa

Wednesdays: Rock 'n' roll spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with 'Ultra" featuring hip-hop, house, and rock 'n' roll spun y D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" vith D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

inyl

Still strong as ever, thanks to some of the city's best lance parties: "Be Yourself" and "Body & Soul." Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Thankfully, the crowd as thinned a bit lately, leaving plenty of room for lancing. • 6 Hubert St. (212-343-1379).

Jazz

Birdland

Sundays: Tito Puente Orchestra. Mondays: The Art Blakely Jazz Revue; Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin. Tuesdays: from 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band; The Duke Ellington Orchestra. Fridays: Lew Andersen's All-American Big Band. 11/14–11/17: Ron Carter Nonet. • 315 W. 44th St. (212-581-3080).

Blue Note

Sets at 8 and 10:30. 11/13–11/18: Paquito D'Rivera and his band. • 131 W. 3rd St. (212-475-8592).

Detour

Sundays: Mike Magilligan. 11/13: Tom Beckham's Norville. 11/14: Erik Jekebsen Quartet. 11/15: Michel Gentile Trio. 11/16: Matt Hong Quartet. 11/17: Mr. Kite. 11/19: Sheryl Bailey Trio. • 349 E. 13th St. (212-533-6212).

"Highlights in Jazz" presents: "Big Band Bellson"

11/15 at 8. With the Louie Bellson Big Band. • Pace Downtown Theater, 3 Spruce St. (212-346-1715). $22.50.

Iridium

Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 11/13–11/18: Ahmad Jamal. • 1650 Broadway, at 51st St. (212-582-2121).

"Jazz at Lincoln Center" presents: "The Spirit of Tito Puente"

With Wynton Marsalis; The Tito Puente Orchestra; Cesaria Evora; more. 11/12 at 7:30. • Avery Fisher Hall, 64th St. and Columbus Ave. (212-721-6500). $40–$70.

"Jazz Insights" presents: "The Vocalists"

Lecture and music series hosted by Arnold Jay Smith, Tuesdays from 7:45 to 9:30. 11/13: Daryl Sherman. • New School University, 66 W. 12th St. (212-229-5690). $35.

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center

The Rose Center is open until 8:45 P.M. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday from 5:45 to 6:45 and 7:15 to 8:15. Fridays in November: Randy Weston's African Rhythms Quintet. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St (212-929-7565).

Tonic

Sunday: Klezmer Sundays. 11/13: John Zorn. 11/15: Shelley Hirsch; Roy Nathanson's Alphabet Lounge Big Band. 11/16: Black Beetle; Eric Mingus. 11/17: Marc Ribot's Inasmuch. 11/18: Beth Hatton; The Sway Machinery Klezmer Brunch. 11/19: Judy Elkan and Kristen Kosmas' Little Theatre. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard

Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 11/13–11/18: Tom Harrell Sextet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club

Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway

Mondays, "New Talent Night," hosted by Eddie Brill. 11/13: Super Girls. 11/14: Jeff Fox and friends. 11/15–11/18: Wendy Liebman. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar

Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 11/12–11/19: Colin Quinn; Greer Barnes; Billy Burr; Godfrey; Jom David; Jim Norton. • 117 MacDougal St. (212-254-3480).

Comic Strip

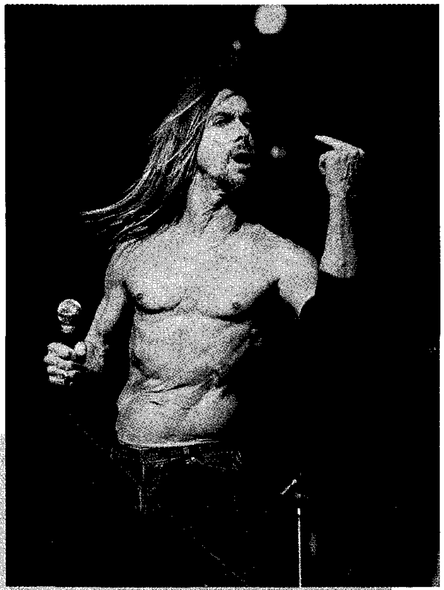
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's

Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30

Performance

Iggy's Gigging



It's rumored that the Rolling Stones will head back out on tour in 2002, but the leathery Londoners have nothing on **Iggy Pop** (pictured), who remains as raw and rough as ever onstage. His recent material may lack the Stooges' bite, but he tears through primal material from albums like *Raw Power* and *Funhouse*, and he has perhaps the best onstage banter of any rocker: During a show at the now-defunct Coney Island High a few years ago, he threatened to sodomize a male heckler. Come and get your share of abuse from Pop when he plays Irving Plaza November 12 and 13. (See "Small Stages.")

Photographs: top, Enid Farber/Retna Ltd. USA; bottom, Awais Butt/LFI-AW.

A.M.: Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. 11/12–11/18: Paul Mercurio; Al Ducharme; Gregory Rogell; Nancy Redman; Jim Norton; Billy Burr. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

David Brenner
11/16–11/20 at 8. • The Comedy Garden in the Theater at Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $48.50.

Gotham
Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. 11/14: "Girls, Girls, Girls." 11/15: Stephen Lynch. 11/16–11/17: Jim David; Greg Giraldo; Louis Ramey. • 34 W. 22nd St. (212-367-9000).

Joan Rivers
11/14 at 8 and 10:30. • The Comedy Garden in the Theater at Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $48.50.

Stand-up New York
Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Through 12/1: Paula West. • 59 W. 44th St. (212-840-6800).

Arci's Place
Sundays in November: Rhonda Ross. Mondays in November and December: Christine Ebersole: "Live in New York." Through 11/24: Sally Mayes. • 450 Park Ave. So., at 30th St. (212-532-4370).

Don't Tell Mama
Thursdays at 6: Seth's Broadway Chatterbox. Fridays at 10:30: Gay and Lesbian Stand-Up Comedy Fest with Michael Conley and Co. Saturdays at 8:30: "Poole Variety Show" with Ron Poole. Saturdays at 11: "Judy Garland Live!" with Tommy Femia. Sundays in November: Tom Andersen. • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tuesday–Saturday the cover charge is $60. Two shows on Fridays and Saturdays and the cover is $60 per show. The food-and-beverage minimum is $40 per person at all 8:30 shows and is $25 per person for the eleven-o'clock shows. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

FireBird Café
The theater district's best post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $15 minimum. • 365 W. 46th St. (212-586-0244).

Hideaway Cabaret and Supper Club
11/15–11/17: Peter Howard's Broadway Revue with Leroy Reams. • 32 W. 37th St. (212-947-6428).

Jeff Harnar in "Sammy Cahn All the Way"
Through 11/18 at 8:30. $20 cover; one-drink minimum. • Laurie Beechman Theater, West Bank Cafe, 407 W. 42nd St. (212-695-6909).

Judy's
11/12: Maureen Kelly Stewart in "Seventeen on Mars." 11/13: Richard Malavet in "The Right to Love." 11/14: Lynn Loban in "Frankie and Johnny and Me." 11/15: Kathy Kellehr in "The Beat of My Heart." 11/16: Go Mahan sings "Brecht, Breil, Weill, and Waits." 11/17: Heather Gilchrest in "Dancing on the Ceiling." 11/18: Leslie Anderson in "A Completely New Show!" 11/19: Maureen Kelly Stewart in "Seventeen on Mars." • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

MENDELSOHN *Continued from page 28*

it." What he could afford was Austrians and Germans. His first significant purchase, he says, was a trio of drawings for which he paid $100,000.

Whatever else Lauder's anecdote reveals, it certainly reminds you of the enormous resources he has had at his disposal. (How much did the French stuff cost, you wonder, if the "affordable stuff" was $100,000?) There's no question that Lauder's museum owes a great spiritual debt to Sabarsky, who had a showman's proselytizing instincts; Lauder credits him with teaching that "art is important not only to collect but to show." (In the late seventies, Sabarsky started organizing large-scale international exhibitions of his collections, and at one point he estimated that 10 million viewers had seen his beloved artworks.) But however much it owes to Sabarsky, the Neue Galerie has institutions like the Frick and the Morgan Library as its material models: public institutions made possible by vast private fortunes.

Sabarsky and his wealthy young friend and client may have shared a love for German and Austrian art, but there was something else they had in common: Both were Jews. "He sometimes used to go around wearing a button," Gutterman says of Sabarsky, "that said KISS ME, I'M A JEWISH ART DEALER. And—to go from the ridiculous to the horrifying—his mother died in Auschwitz. Here is a person whose mother died in Auschwitz and he's dedicated himself to German art."

Something of this paradox can be felt in Lauder's life as well. Witness, a few floors above, the offices of the Ronald S. Lauder Foundation, which supports his efforts in Eastern Europe. Here we walk down corridors that display a collection you might call the other side of German and Austrian modernism: photos of the camps; carefully framed examples of the currency that was minted for use in the camps, back when there was a pretense to anything other than extermination; perfectly preserved yellow stars with JEW printed in various languages; telegrams, from those same early years, announcing the deaths of inmates.

Suddenly Lauder stops in front of a door and knocks. "This you have to see," he says, opening the door to reveal a kindly, white-bearded, black-suited rabbi. This is Chaskel Besser, a Holocaust survivor who advises Lauder on Jewish issues. I shake hands with the rabbi, and tell him what I'd seen in L'viv; he seems very pleased. So does Lauder. The only word to describe what he's doing, as he watches his rabbi and a journalist meet and talk abou *Galicianer* geography, is *kvelling.*

RABBI BESSER'S DARK, BOOK-CRAMMED OFfice is almost directly above Lauder's with its Schieles and Klimts. And yet however distant the cultural ferment o early-twentieth-century Berlin and Vienna may be from the world of the shtetl the two turn out to be connected.

There are any number of reasons why for much of the latter half of the twentieth century, eighteenth- and nineteenth century French and English art was considered more palatable for the adornment of the homes of the city's rich and powerful than was the more aestheticall and politically subversive art of German and Austria. But surely one of these reasons is that following World War II, i was impossible to look at anything German or Austrian without thinking of th War. The irony is that much of the latte art was denounced as "degenerate" by th Nazis, and many of the original patron of the artists whose work appears in th Neue Galerie were Jewish—wealthy bourgeois supporters of the avant-garde

Lauder has talked in the past abou how his interest in reviving Eastern European Jewish life was born of his experiences as ambassador to Austria, where he came face-to-face with the infamous Viennese anti-Semitism. Before that, he says, his sense of his Jewish heritage wa "zero": "I always refer to myself as a three day-a-year Jew." Now the Ronald S Lauder Foundation operates in fifteen countries, and is involved in projects a diverse as Jewish day schools and summer camps, funding for Jewish genealogical research in Polish archives, restoration of Jewish historical sites in Fez, Morocco, and the appointment of rabbis to posts in Eastern European cities where Jewish life has been all but extinguished

This, in the end, is why, although the Neue Galerie may not have a lot in common with the old synagogue in L'viv they're connected after all. Perhaps only a Jew could have given an institution like the Neue Galerie a kind of moral legitimacy as a New York institution. "I saw that I could make a difference," Lauder told me of his early efforts on behalf of Eastern European Jewry. "And once I made a difference there, then it was a question just of traveling from community to community, and in each place I could make a difference."

It may be yet another pleasant and complex irony that a continent and an ocean away, here in New York City, he's about to make a difference—but this time to the Germans and Austrians, for reviving their cultures, too. ■

TheMix

Edited by Boris Kachka

Radio Highlights

Across the Tracks: A Route 66 Story"
three-part documentary about the artistic and cul-ıral history of America's most famous road (via the ıusic of Ry Cooder, the Guthries, Louis Armstrong, ıd others) commemorates the 75th anniversary, on Jovember 13, of the Chicago–L.A. route. The folk ation plays only Route 66–related music that entire ay. • Documentary, 11/12 to 11/14, 11 P.M. to midnight. oute 66 Day, 11/13, 6 A.M. to midnight. WFUV, 90.7 FM.

he Third Coast International Audio Festival
he best audio features and documentaries are show-ased at this unique festival, simulcast on both public ations. • 11/18, 8 to 11 P.M. WNYC, 820 AM and 93.9 FM.

usanna Kaysen
he author of *Girl, Interrupted* talks to the eponymous ost of "The Lewis Burke Frumkes Show" about her ew memoir, *The Camera My Mother Gave Me*. • 11/18 t 8 P.M. WPAT, 930 AM.

ectures and Panels

Why We Watched *Rhoda* Religiously"
rofessor Vanessa Ochs deconstructs Rhoda Aorgenstern from a Jewish perspective, using lips from both *Rhoda* and *The Mary Tyler Aoore Show*. • 11/13 at 6:30 P.M. The Jewish Muse-m, 1109 Fifth Ave., at 92nd St. (212-423-3337); ee with $8 admission.

ani Guinier
he Harvard Law School professor and con-troversial onetime Clinton cabinet nominee talks about the function of race, gender, and power in American society. • 11/13 at 7 P.M. Barnard Hall, The James Room, fourth floor, 3009 Broadway, at 117th St. (212-854-2067); free.

Robert Redford
The revered actor-director and the creator of the Sundance Film Festival talks to Columbia's Annette Insdorf about his career and his latest film, *The Last Castle*. • 11/13 at 7:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

African-Americans on Prime-Time Television
Part of the museum's continuing lecture series on African-Americans in culture, this panel has important speakers like producer Topper Carew, actor-director Tim Reid, and writer Mel Watkins who discuss the depiction of black people on TV from *Amos & Andy* down through the Cosbys to today's niche programming. • 11/14 at 7:30 P.M. The Museum of Television & Radio, 25 W. 52nd St. (212-621-6800); free with $6 admission.

"Ireland and Scotland: Intimate Strangers?"
University of Aberdeen history professor Tom Devine talks about the long and complicated relationship, with University of Missouri professor Kerby Miller responding. • 11/15 at 6 P.M. NYU, Jurow Lecture Hall, first floor, 100 Washington Sq. East (212-998-3950); $5.

"Understanding Radical Islam and Terror"
Dr. Daniel Pipes, director of Middle East Forum and editor of the *Middle East Quarterly*, brings his expertise and experience to bear on a public discussion. • 11/15 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $12.

Chris Matthews
The abrasive anchor of MSNBC's *Hardball* talks (loudly) to radio host Leonard Lopate about his life and long political career. • 11/15 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Michael Wilke and John Waters
With the Gay Life Expo—involving more than 200 gay-friendly businesses—as its backdrop, the TimesTalks lecture series sponsors two Saturday lectures. In the afternoon, *Times* advertising columnist Stuart Elliot talks to Wilke, the creator of CommercialCloset.com, and in the evening theater critic Stephen Holden interviews filmmaker Waters and screens his classic, *Female Trouble*. • 11/17, 12:30 P.M. and 5:30 P.M. Jacob K. Javits Center, 655 W. 34th St. (212-352-3535); $25 including expo admission.

Bernard B. Kerik
Our current (and probably future) police commissioner talks to publisher Judith Regan about the fallout from September 11—which has left departments divided. • 11/18 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

The Written Word

Best American Sports Writing 2001
Celebrating the tenth anniversary edition of the anthology, guest editor Bud Collins joins contributors like Touré and Kevin Conley to read from and discuss their pieces. • 11/13 at 6:30 P.M. Barnes & Noble, 160 E. 54th St. (212-750-8033); free.

Louis Menand
The author of *The Metaphysical Club* talks about philosophers. Robert Polito moderates. • 11/13 at 6:30 P.M. New School, 66 W. 12th St. (212-229-5611); $5.

National Book Award Finalist Reading
On the eve of the award ceremony, 20 finalists in four categories—including Jennifer Egan for fiction, Nina Bernstein and Andrew Solomon for nonfiction, and Agha Shahid Ali for poetry—read from their nominated works, with 1990 finalist Jessica Hagedorn and FIT president Joyce Brown as emcees. • 11/13 at 7 P.M. Fashion Institute of Technology, Haft Auditorium, Seventh Ave. at 27th St. (212-217-7999); $5 at door only.

Gina B. Nahai
The bestselling author reads from her new novel, *Sunday's Silence*, and signs copies. • 11/13 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Jack Miles
The Lord's biographer reads from his latest, *Christ: A Crisis in the Life of God*, answers questions, and signs copies. • 11/14 at 3 P.M. Columbia University Bookstore, 2922 Broadway, at 115th St. (212-854-4131); free.

Dawn Powell at the Empire State Building
"Great New York Writers in Great New York Places," a program sponsored by the Library of America featuring celebrity guests reading from its compilations, continues with selections from the new Dawn Powell volumes. • 11/14 at 6 P.M. Empire State Building, eightieth floor, 350 Fifth Ave., at 34th St. (212-360-1378); $25.

Andrew Grove
The chairman of Intel talks to Leonard Lopate about his memoir, *Swimming Across*, of a life of suffering and

In Print

Urban Scrawl

"One could argue that we were all mentally ill," says Andrew "Zephyr" Witten, musing on the concept of graffiti as outsider art. "Some of my friends were electrocuted, dragged to death, run over. Train yards were a really dangerous place. Maybe that makes us crazy. Or maybe it's crazy to put your mark on some surface that you have no claim to." His friend Dondi White—East New York's premier graffiti artist and the subject of Zephyr's posthumous coffee-table biography, **Dondi White: Style Master General** (ReganBooks, $35) was a true outsider. Zephyr first met White in 1980, just as the art world's embrace of street genres was reaching its Keith Haring peak. Together with the artist Futura, they wound up touring Europe and Asia, briefly becoming graffiti rock stars. "At Customs they'd always say, 'What are you guys, a rock band?' Because they see a black guy and a Puerto Rican and a Jewish kid," Zephyr says. "And then they would tear apart our luggage looking for drugs." But White, who had no problem painting a subway car in the dead of night, couldn't stand the gallery system, and dropped out even before the backlash hit. "Like all graffiti writers," says Zephyr, "he had issues with authority. I think he really had problems with creating on demand." White, who died of AIDS in 1998 at 37, might agree that his faded, blurry trains had a livelier presence than his studio art. But, Zephyr concedes, attitudes have also changed: "Kids today are like, 'Hey, it's Sunday! Let's go do graffiti!' And they find out that Joe at the fucking local bodega is willing to let his wall be painted, and a bunch of guys from Connecticut show up in their Honda Civics with regulation baggy pants and backwards hats and reminisce about a time when we were painting trains and they didn't exist yet. But God bless them, because they're keeping it alive." B.K.

accomplishment. • 11/15 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Pete Hamill

The city writer reads from his latest book, *New York Exposed*, and signs copies. • 11/16 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Carol Muske-Dukes and Marilyn Nelson

As Dia's "Readings in Contemporary Poetry" series continues, the authors read from a variety of work. • 11/17 at 4 P.M. Dia Center for the Arts, 548 W. 22nd St. (212-989-5566); $6.

The Poetry of Arab New York

Poems—some responding to 9/11—are read by Hayan Charara, D. Melhem, Lawrence Joseph, and Suheir Hammad. • 11/18 at 2 P.M. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (212-534-1672); $7.

Alex Shakar & Cees Nooteboom

Shakar reads from his debut novel *The Savage Girl*, Nooteboom—a Dutch novelist, essayist, and poet—from *All Soul's Day*. • 11/18 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

***Zoetrope* LIVE Story**

The award-winning fiction journal *Zoetrope* sponsors another story reading, featuring a few famed New York actors and accompanied by free beer. • 11/19 at 6:45 P.M. The Screening Room, 54 Varick St. (212-708-0400); $9.

Jim Dale Does *Harry Potter*

The Grammy Award–winner conducts an interactive reading of J. K. Rowling's latest work. • 11/19 at 6 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Michael Alexander Eisner

The author of the suddenly timely historical novel, *The Crusader*, reads from and signs copies of his work. • 11/19 at 7:30 p.m. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Tribute to Alice Munro

The O. Henry Awards sponsors a tribute to the Canadian short-story writer Cynthia Ozick calls "our Chekhov." Fellow literati Michael Cunningham, Lorrie Moore, Mona Simpson, Larry Dark, and David Remnick read their favorite Munro stories. • 11/19 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

Special Events

Tours

Alphabet City

A trip beyond Tompkins Square Park—and eastward toward Avenue D—takes you to the cutting edge of gentrification. • 11/17 at 10 A.M. Meet at the northwest corner of First Ave. and 10th St. (212-265-2663); $5.

Park Slope

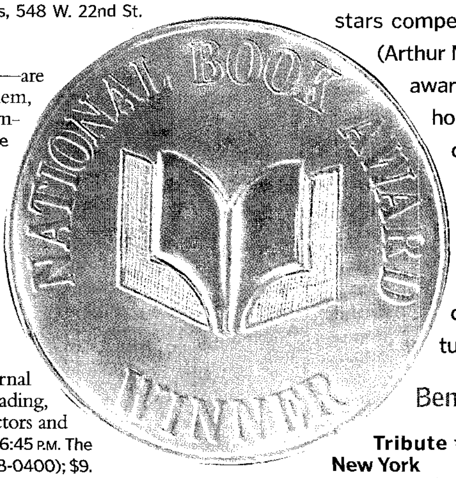
The posh Brooklyn neighborhood's architecture and history are the focus of a tour through the landmark district, stopping at Litchfield Manor and the Montauk Club. • 11/18 at 1 P.M. Meet at the southwest corner of St. Johns Pl. and Plaza St. West (212-439-1090); $12.

Little India

Though this stretch of Lexington Avenue offers mostly culinary attractions, streetside stands and sari shops testify to a pervasive cultural impact. • 11/18 at 1 P.M. Call 212-415-5500 for reservations and meeting place; $25.

Happening

Steve's Book Club



Jonathan Franzen's name immediately leaps off the list of nominees for the **2001 Nationa Book Awards**: The leading fiction contender and reluctant Oprah nominee is one of the fe stars competing to claim the gold sticker at the November 14 ceremon (Arthur Miller will also be there, accepting a "distinguished contribution award.) This audience being far more sophisticated than the talk-sho hordes, hopefuls—including novelists Jennifer Egan and Louise E drich as well as the nonfiction category's best-known author, *Th Noonday Demon's* Andrew Solomon—will read from their work (and hone their acceptance speeches?) the night before at a public reading. For the main event, this year's organizers promise "toned-down" ceremony, unless, of course, Franzen objects to endorsing the show's returning host, Steve Martin ("Not that I've actually *seen The Jerk* . . ."). See "The Written Word" for details.

Benefits

Tribute to the Spirit of New York

A gala with cocktails, hors d'oeuvre, music, and a silent auction benefits the outgoing mayor's Twin Towers Fund for families of the uniformed services. • 11/14, 4:30 to 11 P.M. Paramount Tower, 240 E. 39th St., second floor (212-697-7033); $100 minimum donation.

National Design Awards

After cocktails in the Cooper-Hewitt's Great Hall, dinner guests move to the Arthur Ross Terrace and Garden for the presentation of four design awards, a corporate-achievement award, and others recognizing feats in designs. Proceeds go to the museum. • 11/14 at 7 P.M. Cooper-Hewitt, National Design Museum, 2 E. 91st St. (212-849-8337); $1,000 to $5,000.

Sundance Twentieth Anniversary Celebration

The Sundance Institute—Robert Redford's pioneering American answer to Cannes—benefits from a gala chaired by Redford and hosted by Glenn Close and Kenneth Lipper. • 11/14 at 7:15 P.M. Cirpriani, 110 E. 42nd St. (212-245-6570, ext. 18); $1,000 and up.

Landmarks Lion Award

The Historic Districts Council confers the honor upon Dorothy Marie Miner at an award ceremony and benefit dinner in a newly restored landmark. • 11/15 at 6 P.M. Appellate Division, New York State Supreme Court, 27 Madison Ave., at 25th St. (212-614-9107); $75 ceremony and reception only, $250 and up includes dinner.

Seventh Annual Gilda's Club Comedy Gala

Awards presented to Fran Drescher, Harry Belafonte, and Samuel Waskal in honor of Gilda Radner are followed by dinner, a live auction, and performances by—among others—funny people Joy Behar and Lewis Black. Gene Wilder, Hillary Clinton, George Pataki, and Carl McCall co-chair. • 11/15 at 6:30 P.M. Plaza Hotel, 768 Fifth Ave., at 59th St. (212-647-9700, ext. 245); $300 to $500 under 35, otherwise $700 to $1,500.

***The World of Nick Adams* Benefit**

A concert revival of a play based on Hemingway short stories, with music by Copland, has a cast including Paul Newman, Meryl Streep, Matt Damon, Julia Roberts, Morgan Freeman, and Robert De Niro. The onetime gig benefits the Association of Hole in th Wall Gang Camps. • 11/19 at 7:30 P.M. Avery Fisher Hal Broadway at 65th St. (212-573-6933); $125 and up.

Exhibits

"XS Libris"

Two hundred tiny, delicate books are on loan fro the collection of Neale M. Albert, president of th Miniature Book Society. • 11/15 through 12/20. Visio aire Gallery, 11 Mercer St. (212-274-8959); free.

"Smile *i-D*"

More than 60 exhibited images out of the pages c cheeky British fashion mag *i-D* include memorabl covers of monikers like Björk, Sade, and Madonna. 11/15 through 12/21. Art Directors Club Gallery, 106 W. 29t St. (212-643-1440); free.

Events

Taste of New York

The Bid Against Hunger 2001 Benefit, opening th "Art of the 20th Century" show, teams up with *Ne York* Magazine's "Taste of New York"—offering bite from the city's best restaurants. • 11/15 at 6 P.M. The Puc Building, 295 Lafayette St. (212-213-3958); $150 and up.

***Moby-Dick*'s 150th Anniversary**

The South Street Seaport Museum celebrates the Ne York Harbor popularizer with a day of tours and readings followed by a reception with Melville scholars; a ongoing exhibit of 13 prints by Frank Stella named fo chapters in the novel; and a discussion with autho Frederick Busch—whose novel, *The Night Inspecto* makes Melville its title character. • 11/14, tour 3:30 P.M. reception 5:30 P.M., Melville Gallery, 213 Water St. (reservations required; 212-748-8786); exhibit through 3/02; lectur 11/16 at 6 P.M.; $5 admission includes seaport and program

New York Book Fair

The fifteenth annual fair offers at least 20,00 books—many geared to the gift-shopping season—a discounts of half-off or better. Publishers donate th products, and proceeds go to Goddard Riverside's 2 social-service programs helping the city's youth, elderly, and homeless. • 11/17 from 10 A.M. to 6 P.M., 11/1 from noon to 5 P.M. Goddard Riverside Community Cente 593 Columbus Ave., at 88th St. (212-873-4448); $5.

Sports

Race to Deliver

Participants in this four-miler collect pledges for God' Love We Deliver, which provides free meals and nutritional counseling to people with AIDS. Prizes will b given to the top three finishers and top three fund-raisers. • 11/18 at 10 A.M. (212-860-4455 or www.nyrrc.org) race-day registration, $15 members, $25 nonmembers.

Game Week

HOME AWAY ▨

	Mon: 11/12	Tues: 11/13	Weds: 11/14	Thur: 11/15	Fri: 11/16	Sat: 11/17	Sun: 11/18
KNICKS		POR MSG 7:30 P.M.		MIA MSG 7:30 P.M.	▨ NJ NO TV 7:30 P.M.		▨ LAC MSG 3:30 P.M.
JETS							▨ MIA CBS 1:00 P.M.
ISLANDERS			▨ PIT FSNY 7:30 P.M.		▨ COL METRO 9:00 P.M.	▨ PHO METRO 9:00 P.M.	
RANGERS			PHI ESPN 8:00 P.M.			▨ PIT MSG 7:30 P.M.	ATL MSG 7:00 P.M.

e Kids

Edited by Susan Avery

hildren's Events

oMA for Mommy

ıere are several programs at the Museum of Mod- n Art geared toward making our kids art-savvy. 'hile some of them require advance registration, hers are for last-minute planners. Family Art 'orkshops, one of those that require preregistra- ɔn, takes kids 7 to 10 through an exhibit and then ıto a hands-on art workshop. Family Films, for ds 4 to 10, shows live-action as well as animated ort films, followed by an engaging discussion. allery Talks, for children 5 to 10, introduces kids individual works of art and follows with an ex- oratory discussion. Tours for Tots, for 4-year-olds, the same format as Gallery Talks, except shorter. acing yourself on the mailing list ensures advance ɔtice. • 11/17 from 9:30 to 10:30 A.M. (doors open at , Making Faces: Modern Portraits, a Gallery Talk at the useum of Modern Art, 11 W. 53 St. (212-708-9805 or ww.moma.org); no preregistration, but space is limit- l; $5 per family.

ıughing Little Ones

ıture comedians from the tri-state area will attempt tickle our funny bones when they per- rm at the Gotham Comedy Club this eekend. Ranging in age from 9 to 15, these on-to-be sitcom stars will also allow chil- en from the audience to join them onstage r a joke. The show is appropriate for kids ;e 7 and up. • 11/18 at 4 P.M.; Gotham Comedy ub, 34 W. 22nd St. (212-877-6115 or www.kid- ıcomedy.com); $15 with a one-drink minimum.

reschool Picassos

his weekend, kids get to try their hand, lit- ally, at different art techniques. • 11/17-18 ɔm 10:30 A.M. to noon, Brooklyn Children's useum, 145 Brooklyn Ave. (718-735-4400 or ww.brooklynkids.org); $4.

ock Out

an Zanes, former lead singer of the Del ıegos and current preschool pop idol, will ay a concert for Yaldaynu preschool, with a ɔrtion of the proceeds to benefit families September 11 victims. • 11/18 at 11 A.M., Dan Zanes and the Rocket Ship Revue, Anshe Chesed Synagogue, 251 W. 100th St. (212-866-4993); $15.

Oh, Rosie

Parents may recall when songstress Carole King penned the lyrics for *Really Rosie*, a TV special that aired back in 1975, for which she was also the voice of Rosie. Later, King wrote additional songs for the Off-Broadway production, all based on author Maurice Sendak's books *The Sign on Rosie's Door* and *Nutshell Library*. Now the show is back, but only two performances are left. • 11/14 and 11/17 at 10:30 A.M.; Atlantic Theater Company, 336 W. 20th St. (212-691-5919, ext. 125); $10 adults, $5 kids 11 and younger.

You Don't Have to Be Jewish

Folksbiene, the Yiddish theater company, brings its new season forward with *2001: A Space Mishegas*. This freewheeling multimedia adventure features audience participation with an entertaining lesson in the language of our *bubees*. • Sundays through 12/23 at 11 A.M., plus an added performance on 11/23 at 10 A.M.; Theater Four, 424 W. 55th St. (212-239-6200); $15 adults, $12 kids 11 and younger.

Kick Up Your Heels in 3-D

In celebration of the Rockettes' seventy-fifth anniversary, Santa and his reindeer present the Radio City *Christmas Spectacular* through a 3-D sleigh ride around New York. Also new this year is a historical video montage of the famous fan-kick troupe. Classic numbers aren't forgotten, such as the Parade of the Wooden Soldiers and the Living Nativity. • Through 12/30 at Radio City Music Hall, Sixth Ave. and 50th St. (212-307-1000 or www.radiocity.com); $35-$85.

Crackin' at the Plaza

Aside from Santa, the other famous name during the holiday season is Clara, the little girl who lands in the land of dancing snowflakes. This year, while guests sip tea at the Plaza's Palm Court, the treasured characters of *The Nutcracker* will perform dance segments of the New York Ballet's upcoming version. • 11/18 from 4 to 6 P.M., the Plaza Hotel's Palm Court, Fifth Ave. and 59th St. (212-546-5200); $29-$35 adults, $19.50 kids.

To Ice and Beyond

That easygoing cowboy Woody and high-flying space ranger Buzz Lightyear are back in town for Disney on Ice. The toys from Andy's room are sent into a panic when they learn that a yard sale is imminent. It's up to Buzz to lead the mission to save his friend and show the confused cowboy that the greatest value for a toy is the love of a child. • Through 11/18 at Nassau Coliseum, Uniondale, Long Island; 11/20-11/25 at Continental Airlines Arena, East Rutherford, N.J. (212-307-7171, 631-888-9000, 201-507-8900 or www.disneyonice.com); $15-$45.

Snow Sneezer

Macy's Puppet Theatre is back for the holidays, this time with an original musical, *Percy, the Poor Little Penguin*. Unfortunately, the bird is allergic to snow, is tormented by his ilk for very unpenguinlike behavior, and yearns only to live in a warm climate. With the help of his new friends, P. B. Polar Bear, Flamingo Frank, and Santa Claus, Percy makes that dream a reality. The show includes the vocal talents of actors Florence Henderson, Anthony Rapp, and Mario Cantone. • 11/23-12/24, performances are throughout the day from 10 A.M. to 5:15 P.M., with 6 P.M. performances on weekends; Macy's Puppet Theater, W. 34th St., Broadway side, ninth floor (212-494-1917); $2.50.

Pan It

New to the Swedish Cottage at Central Park is *The Peter Pan Game*. Complete with puppets, hand-painted scenery, and an original score, the show includes the requisite mermaids, pirates, lost boys, the Darling family, Tiger Lily, and a luminous Tinker Bell. Following the performance, kids can ask questions to the puppeteers and learn the skills behind the craft. Reservations required. • Through 6/02, Tuesdays through Fridays at 10:30 A.M. and noon, Saturdays at 1 P.M.; Swedish Cottage at Central Park, 79th St. and the West Drive, just south of the Delacorte Theatre (212-988-9093 or www.cityparksfoundation.org); $5 adults, $4 kids.

Happening

MoMA Meets Mamas

Preregistering for any kids' event in New York is an exercise in clairvoyance. A mom must determine whether her child is going to be mature enough—or even interested enough—in something that's happening a couple of months hence. But MOMA knows better: The **Museum of Modern Art**, where the extremely popular Family Art Workshops fill up to waiting-list status two or more months ahead, has a set of Saturday-morning Gallery Talks that are first-come, first-serve on the day of the program. Better still, MOMA lets families into the talks an hour before the museum opens to the public. "The good thing about our program is that it gives parents a chance to get to the museum," says Elizabeth Margulies, MOMA's family-program coordinator. "They always say, 'This is the only chance I get.' It's as much for the parents as it is for the children." This weekend's talk, "Making Faces: Modern Portraits," is likely to include visits to and discussion of Andy Warhol's *Gold Marilyn Monroe*, Van Gogh's *Portrait of Joseph Roulin*, and Henri Matisse's *Woman on a High Stool*. Next month's programs will include discussions about Monet's *Water Lilies*, Rousseau's *The Sleeping Gypsy*, and the new retrospective of sculptor Alberto Giacometti. The $5-per-family charge includes admission to the museum for the entire day. Sheesh, they're making it harder and harder to justify VCR baby-sitting. (See "Children's Events.") S.A.

hotograph by Jennifer MCabe.

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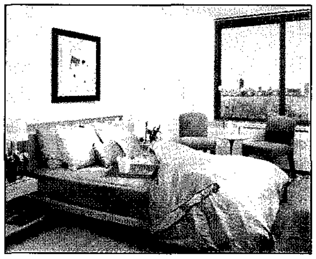

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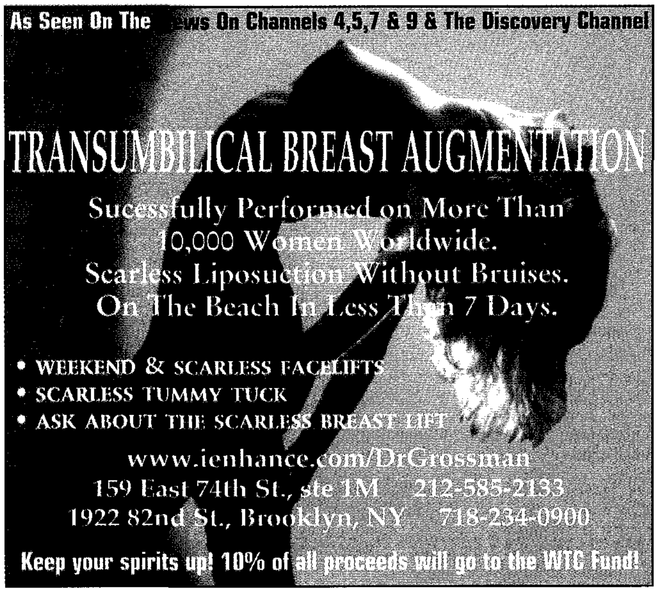
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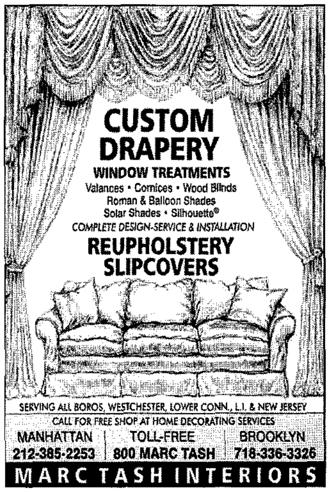

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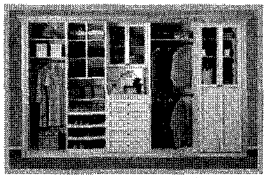

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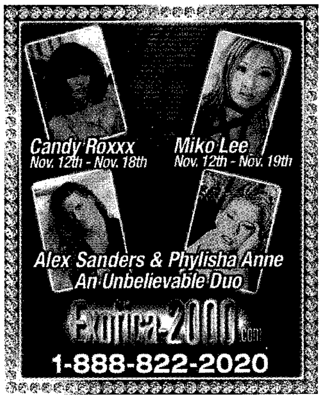
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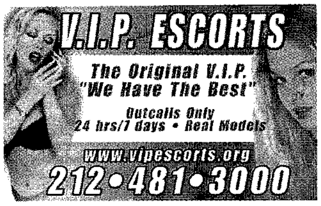
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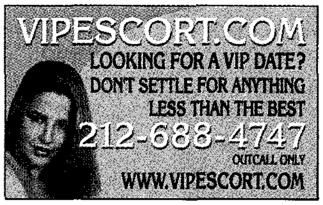
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Here's How:

STRICTLY PERSONALS
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Beautiful, Sweet And Sexy—Teacher, 52, long wavy blond hair, thin, great shape and intelligent, seeks Jewish male, 52-39, who is successful, ambitious, kind, and looking for a best friend and a forever romance. Note/photo/phone. 1208 ✉☎

Manhattan Dreamer—Successful male physician and surgeon is moving to NYC to pursue his dreams. I'm 39, intelligent, attractive and adventurous, selectively searching for male student or young professional, 20-30, for friendship leading to long-term relationship. Some people say I am a dreamer, but I hope one day to find that special person, and together we will experience the joy and treasures life has to offer. NYCityDreamerMD@aol.com 1161 ✉☎

6'3" Male, Catholic, 195 Lbs—Sense of humor, advanced degree, professional, compassionate, never married (but would like to be), 57. Seeks professional, fit woman, 30 plus, for friendship, love, commitment. Photo with note gets reply. No e-mail. 1210✉

Pretty, Charming Teacher—Jewish, not religious, who enjoys finer and fun things in life. Seeks considerate, attractive professional man, 52-58, 5'8"-6', for committed relationship. 1227 ✉☎

Available Guy—Spiritually evolved. Same age as Beatty and Redford, with similar "white bread" good looks. Fit, successful Upper East Side professional. Inspired by the city, theater, ballet, Mozart and Dylan. Seeks similar woman, 40s. Object: relationship. Note/photo, please. 1212 ✉

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Attractive, Affluent Male—36, never-married, Ivy-educated, Christian background, 5'10", in search of intelligent, attractive female, 26-33, for a committed relationship. 1175 ✉☎

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HOLIDAY GIFTS
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Issue date: 11/26 On sale: 11/19
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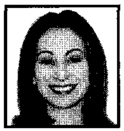
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Advertise in our Strictly Personals section!

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Depth, Desire, Dependability—Attractive professional seeks 50s-60s, substantial man for long-term relationship. 1163 ✉☎

Don't Get Left Out In The Cold—Tall, good-looking, successful male, 40, with great sense of humor, adventurous, warm, caring, seeks tall, intelligent, good-looking woman, 30-38, to share conversation, city/country and more. Photo. 1197 ✉☎

Handsome, Intuitive Gentleman—6', 49, lean and fit, Jewish financial exec who loves ballet and jazz, seeks relationship with a very bright, attractive, fit woman with warm heart and great legs. Photo. jay12@optonline.net 1224 ✉☎

Are You A Woman...—27-37, 5'4" plus smart, funny, attractive, fit and spontaneous? I am a single Jewish man, 37 5'10", easy on the eyes, similiar adjectives and would like to meet you. 1206 ✉☎

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Sexy Male Motivational Speaker—37, unpretentious, humble, honorable, real, honest, intelligent, humorous, positive and passionate! I'm into physical, emotional and spiritual well-being! I have outstanding, fantastic, fabulous, superb, supreme, unsurpassed looks! Seeking similar type female. Very ticklish feet crucial! Must send photo for reply. 1221 ✉☎

Namaste—Spirited city/country woman, 39, enjoys traveling, dogs, movies, playfulness, adventure and surprises. Seeks special relationship based on honesty, care and commitment with someone able to treasure life's everyday gifts. Values openness, warmth, kindness, compassion, honesty, humor and community. Let's explore the journey side by side. 1178✉☎

Elegant, Sophisticated, Urbane Male—Movie-star looks, 6'4", slim, super-sexy, mid 50s, seeks tall, hyper-sensual, very pretty, slender, smart and savvy woman, late 30s-40s, for love, lust, laughter and life's mysteries. (212) much preferred. Photo essential; will reciprocate. 1209 ✉

A Great Catch—Very attractive, high-energy woman, tall, fit, 41, divorced. Seeking life partner who is intelligent, romantic, honest and passionate. 1153✉☎

Divorced Jewish Businessman—55, good-looking - in great shape physically, financially and emotionally, looking for beautiful, slim, sexy Jewish woman, 35-50, who has it all but wants her life changed forever. Photo appreciated. 1225 ✉

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Now you can use your credit card!

We've set up a system so you can use your credit card to respond to our **New York Magazine Strictly Personals** phone line.

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It Happened Through New York Magazine's Strictly Personals

The true stories that touch us all

OUR BRADY BUNCH

My husband, Fred Wasserman, and I just celebrated our **10th wedding anniversary** on October 31, 2001. We met through **Strictly Personals** in *New York* Magazine! We are best friends and have learned we can face anything together. Over 10 years we have gotten through difficult or upsetting situations together, usually with our sense of humor. Fred's ad said he was looking for someone who was down-to-earth with a good sense of humor. I guess I fit the bill, because we were married 6 1/2 months later. We are blessed that our blended family - all four of us loved each other from the very start. Josh, now 15 and Lauren, now 12 years old, are as close as a brother and sister could be. We're sure everyone who loved us thought we were crazy on October 13, 1991 but we knew what we were doing....**Strictly Personals works.** Thank you *New York* Magazine

p.s. As you can see from our email address, we have both been die-hard Billy Joel fans since college - long before we knew each other.

Debbie and Fred Wasserman East Meadow, New York

••

LIGHTNING STRIKES TWICE

I arrived in New York City in 1983, from Connecticut, newly divorced. I had married during college and the marriage ended after 11 years. NYC seemed the place to be, filled with potential. After 6 years of club-going, parties and fix ups disillusionment set in. I was pushing 40 and anxious to settle down. Suitable partners were not materializing. I was already a subscriber to *NY* magazine, but had not seriously entertained answering or placing a personal ad. Sitting at home one night I decided to give it a shot. **I responded to every ad that sounded interesting.** Soon I was getting phone calls, and met a number of some suitors. None really hit the spot, but after about a year of misses I met Mark. He was funny, adorable, and **I had met my "soul mate".** Two years later we were married. Our next step was to find a great apartment and we found the quintessential NYC one bedroom, with a terrace. We applied for a mortgage and were turned down. Something had shown up on Mark's blood test. Five years later...he was dead. **I was in my mid 40's, depressed and grief-stricken.** I could not summon energy to go to clubs or fix ups. I was terribly lonely...a year passed again I picked up *NY* Magazine personal ads...and responded to a few. All of the men I met were nice. One, Bob in particular, was handsome, and funny...hmmmm. Two years later we were married. We bought a converted barn in Litchfield county Connecticut. **Our life is wonderful together.** Lightening has struck twice. Thank you *NY* Magazine

MM, Connecticut

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CALL 1-900-443-1500*

$1.99 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 4 weeks beyond issue's cover date.
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SEND
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Here's How:

ｓTRICTLY PERSONALS
ｖew York Magazine, Box # ______
ｐ.O. Box 4600
ｖew York, New York 10163-4600

ｄsome And Successful—Business-, 6'4", 42, excellent condition, looking that special someone for marriage children, 30-38. Photo/telephone a . 1218 ✉

nder, Pretty, Size 4—Jewish essional woman with wit, wisdom and or, seeking to share with man of l passion, integrity, laughter, 40s-50s. rests include the arts, business, oors. Manhattan preferred. 1202✉☎

Partner?—Quality, gay, feminine, e professional female, 39, 5'5", slim/ emotionally available with strong mind character, health/gym-conscious, entic, simple lifestyle, down-to-earth, s same to spend quality time on kends. NYC. No smoke/drink/drugs/ . Photo/note, please. 1234 ✉ ☎

et, Smart And Sexy—This exciting caring, pretty lady would like to and be loved by a 67-77-year-old, active, warm, kind, economically re man for a full, quality life. 1176✉☎

active, Slim, Cultured, Leggy—Blue-woman, 44, of warmth and substance, s tall, attractive, kind, smart Manhat-male, 38-52, nonsmoker, with an open t, who believes in love. 1177 ✉☎

Extremely Pretty Jewish Woman—Living in NYC, involved in own business, music, etc., etc... Would like to meet attractive man (self-employed), 55-65, for fun, friendship/romance. Photo. 1165 ✉☎

Warm, Loving and Attractive—Westchester lady seeks soul mate. I am a 47-year-old, well-educated, single mom with two wonderful sons. I am spiritual and fit, love long walks, great conversation, movies, theatre, dining out, exercise and yoga. You believe in true love the second time around, are successful but not driven, have integrity and love to laugh. Westchester or NYC. 1230 ✉☎

Widow Of Substance—Jewish, classy, slim, athletic, intelligent and beautiful, adventuresome, fun, warm and caring - values family and friends. Seeks gentleman of subtance, 55-65, with sincerity, a sense of humor and a zest for life. 1228 ✉☎

Construction Engineer And Economist—Financially and spiritually independent and a manly-looking man - athletic, in excellent shape. Love to travel around the world, especially mountainous regions and the shores of the Caribbean sea - a naturally born nomad. 61-year-old widower (approximately three years), searching for a soul mate. And here is my wish list: be well-educated lady, preferably a member of the academics community and 48 years of age or younger - and someone who enjoys and appreciates poetry and Middle Eastern culture. Sense of humor, cycling, jogging, theater-going are considered as bonuses. Picture will be appreciated, though not necessary. 1203 ✉

Witty, Wise, Softly Pretty—60ish, successful arts professional seeks bright man with light heart and dancing feet for possibilities. 1183 ✉☎

PLACES TO GO. PEOPLE TO MEET.
Th
F
S
ard Games
6
Swing Lessons
8:30 pm
7
MOMA
1:00 pm
Touch Football
3:00 pm
Ping-pong & Pool
9:00 pm
g Class
13
Blue Man Group
8:00 pm
Bowling & Bars
9:00 pm
14
White Water Rafting
9:00 am
Brooklyn Museum
12:00 pm
Guided Hiking
2:00 pm
Card Workshop
Night
20
Ski Trip Weekend
6:30 pm
21
Metropolitan Museum
3:00 pm
Bourbon Tasting
8:00 pm
ouvelle Justine
or Beach Volleyball
27
Salsa Dance Workshop
8:15 pm
28
Long Island Wineries
10:00 am
Rock Scrambling
10:00 am
Chelsea Galleries
2:00 pm
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Desired—Kindhearted, tall, trim, mid-life professional male, race unimportant, for this bright, good-looking, multifaceted, petite, Caribbean registered nurse. 1226✉

Loving PhD Male, 64, Tall, Blue Eyes—Supportive, passionate, artistic - seeks tall, slim, leggy lady. Grandchildren, pets a plus. Photo a must. 1222 ✉

Enough With The List!—Yes, I really am extremely attractive, fit, genuine and financially secure. If you are too, and 39 plus, just call. You'll be glad you did. Must be capable of spoiling and being spoiled back. Photo/note appreciated. 1185 ✉☎

Beautiful Christian Blond—Journalist, 43, seeks a professional mate. 1162 ✉☎

Handsome Male—6'3", well-built, very successful, 48, seeks attractive, fit female, 30-38, 5'6" plus, who is ready to enjoy life. Serious relationship only. 1158 ✉☎

Cool-Looking, Warmhearted, Pretty—Leggy, fit, smart, randomly cultured lady, 60s, seeks humanistic, attractive, brainy man. 1155 ✉☎

79th Street And First Avenue—Jewish man seeks female for all those social holiday events that couples do. 1159✉☎

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Male, 46—Sensitive, intelligent, emotionally in-touch, communicative, great sense of humor - seeks a woman with similar qualities. 1179 ✉ ☎

My Wish—Single black male, 33, professional, financially stable, athletic, romantic at heart, who loves a good conversation, seeking a fit, classy, affectionate female. Race unimportant. Photo. 1182✉☎

Asian Lady—Well-educated, loves life, arts and crafts. Seeks kind, educated, down-to-earth man, 48-62, for marriage. Note. 1232 ✉

Warm, Pretty Blond MD—Mom of a teen, 46 years old, 5'9", slender, seeks nonsmoking, caring Jewish professional, single dad, 46-53. Note/photo helpful, or: leslie235@aol.com 1187 ✉☎

Beautiful Inside and Out—36, 5'5", slim, sexy, stylish, athletic, white, Catholic NYC professional seeks a tall (5'11" plus), ruggedly handsome, well-educated, confident, extremely successful professional male, 38-45. He's outgoing and fun, athletic, loves sports, wants children and seeks long-term commitment leading to marriage. Note/photo/e-mail: classE35@aol.com (preferable). 1190 ✉☎

Charming, Pretty Female—65, brown hair, brown eyes, bright, stylish urban nymph, settling down. Love the arts, reading, writing, animals, causes, travel, romance. Who are you? 1216 ✉

Attractive Professional Female—Slender, sophisticated, intelligent, seeks warmhearted physician, 40-48, for marriage and family. E-mail: talk127@hotmail.com 1199 ✉☎

Professional Czech-American Man—Early 40s, fit and trim, seeks Czech-American woman - intelligent, blond, blue eyes, for serious relationship. Photo, please. 1220 ✉

Widower—60, 5'11", 185 lbs, looking for lady with great legs and sense of humor, for fun. Note/photo. 1215 ✉

Changed World?—All the more reason for you, literate woman, 40s, tallish, fit, trim, self-aware, nonsmoker, to finally meet me, 6'2", slim, writer, don't-look-it 54, no kids, bookish but not by the book, solid values, agnostic with own sensibility. To make life as uncommon as we are. Talkguy99@aol.com 1213 ✉☎

NYMESSAGI

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Warm, Wonderful Widow With Wiggl Seeks Jewish gentleman, 62 plus, g humor, for relationship, fun, dancing maybe a cuddle or two. Let's talk. 1204✉

Fit, Funny And Flexible— professional white male, self-made, w evolved, nonsmoker - seeks mature, attractive woman, 32-42, with long-t aspirations, big on playing in N openness and laughter. 1214 ✉☎

Pretty, Multiracial Woman—With g dimpled smile. 5'6", trim, accomplished, financially secure, Pl with many interests. I have a great life, missing that one special guy. Seek warm, educated, emotionally availa nonsmoker. 1217 ✉☎

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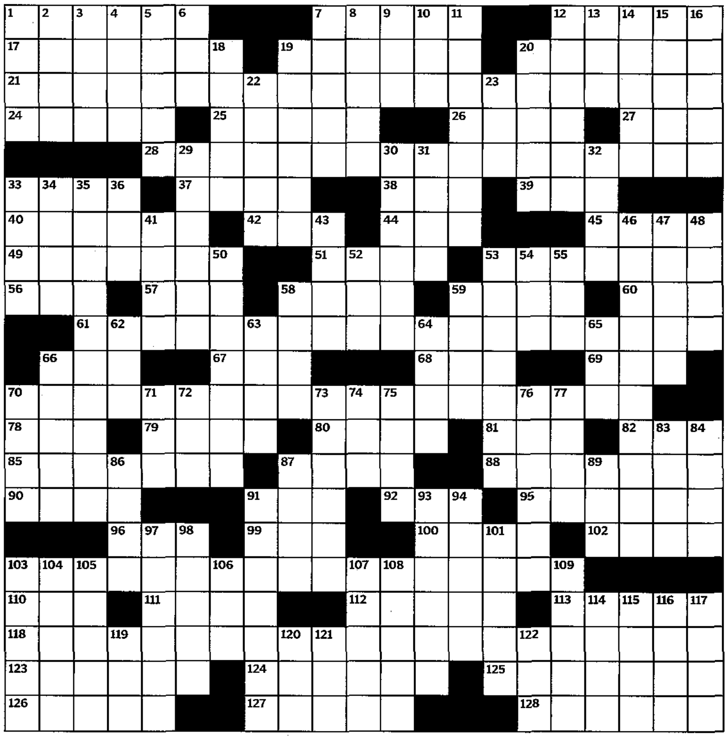
'Cue' Crossword by Maura B. Jacobson

ACROSS

1 Language of the Koran
7 Frivolous antic
12 River of northeast France
17 Hanukkah candelabrum
19 West Point gesture
20 Louisiana inlets
21 "I am not ashamed to ——"
24 Doesn't leave
25 "What —— mood I'm in . . ."
26 Toward the mouth
27 Commit perjury
28 "I don't ——"
33 "Dies ——," Latin hymn
37 Relinquish
38 Bunyan's implement
39 Former Russian abbr.
40 Least nasty
42 Dedicatory poem
44 Buddhism offshoot
45 Palindromic name
49 Pilot's place
51 One of Salome's seven
53 Rowan and Martin TV show
56 Ga. airport letters
57 Ply the oars
58 Billboard
59 Affectations
60 Costume accessory for Madame Butterfly
61 "There is no such specialist as ——"
66 Pizza
67 Baseball's Boudreau
68 Extreme degree
69 Failed Nasser alliance: abbr.
70 "I know the ——"
78 Boxing great
79 Play miniature golf
80 Northern capital
81 Yes, in Yonne
82 "O Sole ——"
85 Directly under
87 Paid athletes
88 Male witch
90 Energy measures, in physics
91 Demented
92 Desirable blackjack card
95 Not as far
96 Goats say it
99 Pledge of Allegiance ending
100 Mideast oil gp.

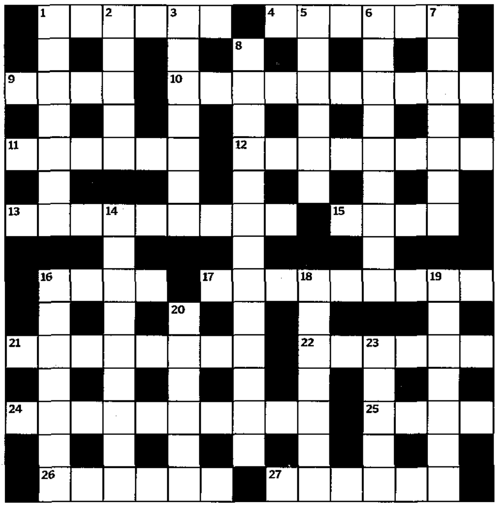


102 Southwestern plateau
103 "My self-esteem doesn't ——"
110 One —— time
111 Brusque
112 Knight's strong suit
113 Secret hoard
118 "I know ——"
123 Man of the north in a classic 1922 film
124 Cleans the slate
125 City just north of the Bronx
126 Scornful look
127 Used a Singer
128 Afternoon beverage service

DOWN

1 "I —— free as Nature . . .": Dryden
2 Take a break
3 Songsmith Paul
4 Physique
5 Like Finian
6 Flivver
7 Capital on the Nile
8 Plants used in lotions
9 Humorous word spin
10 UFO passengers
11 Repaired on a loom
12 Koufax and Dennis
13 Olive played by Shelley Duvall
14 Lucre
15 Juilliard study
16 First name in cosmetics
18 Throw with much effort
19 Declared
20 Laser rays
22 Belief
23 Eur. realm after Charlemagne
29 Director's shout
30 Taunting the frosh
31 Figure-skating jump
32 Adult tadpole
33 Peruvian native
34 Disorderly protest
35 Extolling publicly
36 It's a scream
41 Nimble
43 Malevolent
46 "Utopia" author
47 Rome's river
48 Getting —— years (aging)
50 Shakespearean "Night"
52 Self-image
53 Actor John of "3rd Rock From the Sun"
54 Barking sound
55 G.I. hospitality center
58 Aretha's song genre
59 Spumante city
62 Kin of golly
63 Checkroom hanging
64 —— many words
65 Capek play that introduced the word "robot"
66 More wan
70 Home turf, informally
71 Hot tub
72 Umpire's verdict
73 In an aristocratic way
74 U.K. medal
75 Lohengrin's bride
76 Shade of meaning
77 Country of the 5-Down
83 Sherbets
84 Gumbo ingredient
86 Girl in a Salinger tale
87 Coconut tree
89 Slang for a getaway
91 Cloaks
93 The universe
94 Disney World's futureland
97 It's thrown aweigh
98 "Wanna buy ——?" (old radio comedy line)
101 The Jetsons' son
103 Daybreak
104 Frome of fiction
105 Patriot who wrote "Common Sense"
106 Conquistador's gold
107 En —— (all together)
108 Tried to persuade
109 Part of an act
114 Island east of Attu
115 Guevara, and others
116 Roll-call reply
117 Prefix for while
119 Cedar Rapids college
120 Unrefined metal
121 Rarer than rare
122 Obtained

The 'Guardian' Crossword Set by Chifonie



ACROSS

1, 16dn, 16ac, 9 Initiate cheeky retreat? How 15s change! (6,7;4,4)
4 Put both hands round the side of the record book. (6)
9 See 1ac.
10 Rodents tucking into cooked liver left pasta. (10)
11 One with discrimination accepts pages to be published. (6)
12 Brilliant Edward grabs a fast time. (8)
13 One gets no grease in a stew from part of Spain. (9)
15 See 6 and 8.
16 See 1ac.
17 Organic compound befogged Haydn's patron. (9)
21 Herald one going inside for seafood. (8)
22 Disagreement following publicity that's aimless. (6)
24 Vicious rodent overcome by mental instability. (10)
25 See 6.
26 Mark has time for infatuation. (6)
27 Small lavatory in a filthy place. (6)

DOWN

1 Soldier eats northern fish. (7)
2 Lecher stifles English spirit. (5)
3 Dish from Meissen, Ava rinsed with water. (7)
5 Likely to be free of chromium and safe to the consumer. (6)
6,25,15 Being manic, the new regime developed a universal standard. (9,4,4)
7 Comfort Oriental's about to experience again. (7)
8,15 With old language on computer, clock won't start until Sunday. (7,6,4)
14 Medal and bar worn by former flier. (9)
16 See 1ac.
18 Cleat is designed to be flexible. (7)
19 Artist is crazy about not working. (7)
20 Garment is to hang loosely round the boy. (6)
23 Classical tale of chivalry. (5)

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Solutions to last week's puzzles appear on page 73.

didn't know
what to say
didn't know
what she thought
didn't know we had
so much in common
didn't know she'd be
finishing my sentences
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